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VOL. LII—NO. 6.

NEW YORK, WEDNESDAY, FEBRUARY 7, 1906.

WHOLE NO. 1350



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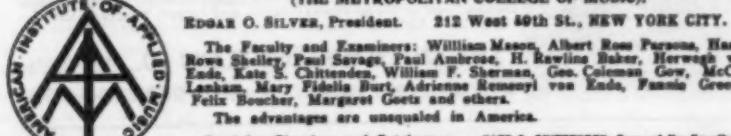


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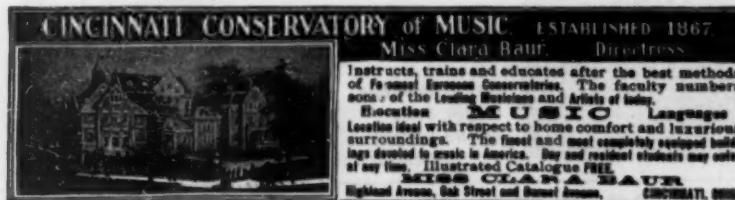
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LUITPOLD STR. 24, BERLIN, W.  
JANUARY 20, 1906.

**H**S the winner of the Rubinstein prize for piano playing at the Paris competition last year, Wilhelm Backhaus attracted world wide attention; and this fact, combined with the memory of his very successful debut in Berlin last season, sufficed to draw a large audience to the Singakademie on Saturday night. It was a distinguished assemblage, and the press was especially well represented. The artist played the Beethoven E flat and the Tschaikowsky B flat minor concertos, and between these as soli the A flat étude, the berceuse and the big A flat polonaise by Chopin.

Backhaus is a brilliant, and pianistically a very interesting performer. Technically he is remarkable. He has clearness, certainty, evenness, velocity, and brilliance to a high degree. The Tschaikowsky concerto and the Chopin polonaise suited him best of all his program; and these works he proclaimed with great bravura, and with a fine appreciation of their musical contents. Backhaus has unlimited power and endurance. In fact, as a virtuoso he stands much higher than as an interpretative artist. Among the younger pianists he has few equals in point of technical ability; but it cannot be denied that there is something superficial about his playing, and that he is a bit blasé. Yet he is a good musician, as was shown by his tasteful conceptions and artistic phrasing. He is not deep, however, and he lacks soul and poetry. His inadequate in the slow movement of the Beethoven concerto, and his playing of the Chopin berceuse lacked that delicacy of technic and that refinement of tone that makes its performance so enjoyable at the hands of a Godowsky or a Pachmann.

Backhaus is effervescent. He is at present passing through a period of fermentation, and what the outcome will be it is difficult to say. If he acquires more soul he can become one of the world's greatest pianists. Of course "soul" is something which cannot be acquired; but all the same the soul germ is latent within almost everyone, and it can be developed. At any rate, Backhaus is so richly endowed by nature that he will always be a fascinating and successful performer. On Saturday he "took" immensely with the public, and was obliged to give numerous encores, which he rendered better than his program numbers. His performance of "La Campanella" was one of the finest I ever heard, and his rendering of the Rubinstein "Valse Caprice" was a rousing feat of piano playing.

The sixth Nikisch Philharmonic concert brought us a very enjoyable program, made up of Smetana's symphonic poem, "Vysehrad," Viotti's twenty-second violin concerto, Richard Strauss' "Till Eulenspiegel" and the Brahms D major symphony, No. 2.

The Smetana work is the first of a cycle of patriotic Bohemian tone poems, and deals with the old legendary Bohemian citadel, "Vysehrad," in the southern part of Prague, on the Moldau. The work is one of pompous effects, and with its admirable performance by Nikisch and his men it made a splendid impression.

A greater contrast than Viotti and Richard Strauss could scarcely be imagined—and the juxtaposition on the program of the old violin concerto and "Till Eulenspiegel's Merry Pranks" was a happy idea. Viotti was a prolific composer, having left us twenty-eight violin concertos, besides a host of other compositions. This twenty-second concerto (in A minor) is his most important work, and it is also one of the greatest musical landmarks set up along the road of violin composition by violin virtuosi. Violinists of former times were very industrious writers, but they

have not left a very important harvest for our reaping. Among compositions written by violinists and possessing lasting value I should name the Tartini "Devil's Trill" sonata, this twenty-second Viotti concerto, the Paganini D major, the Spohr "Gesangsscene" and the Wieniawski D minor concerto and his "Legende." These compositions have the double distinction of possessing musical worth, and at the same time of being admirably adapted to the violin.

Viotti often shows the influence of his great contemporary, Mozart, and particularly so in the adagio of this A minor concerto. It is charming, quaint old music, and it was wonderfully well played by Fritz Kreisler. Kreisler is very fond of the old Italian works, and he interprets them to perfection. The general public, however, does not care for that style of music; to ears accustomed to modern virtuoso display the Viotti concerto sounds tame and in-



OTTO LESSMANN.

adequate. For this reason Kreisler's success was not so pronounced as his exquisite performance merited. Very charming and characteristic are Kreisler's cadenzas to the three movements.

Nikisch gave a splendid reading of the Richard Strauss tone poem and the Brahms symphony. This second symphonic effort of Brahms does not show an advance upon the first, either in point of musical content or independence of expression. On the contrary, I should rank the C minor considerably higher.

Otto Neitzel delivered a lecture on Richard Wagner in the Philharmonie on Wednesday. This was one of a cycle of lectures given under the auspices of the Lessing Society,

a series whose theme is "Die Träger der Deutschen Kultur im Neunzehnten Jahrhundert" ("The Bearers of German Culture in the Nineteenth Century"). Neitzel gave a vivid and illuminating portrayal of Wagner's life and works, condensing into an hour and a half all the vital aspects of his career. When touching upon the principal themes of Wagner's music dramas, Dr. Neitzel translated spoken word into musical deed, and illustrated his meaning at the piano. As the genial Neitzel is both a very clever lecturer and an admirable pianist, it goes without saying that he was listened to with rapt attention.

The fourth subscription concert of the Bohemian String Quartet was an ill fated affair. When the audience began to collect at Beethoven Hall, on Wednesday evening, ominous notices posted up at the entrance announced that Oskar Nedbal, the viola player, had suddenly been taken ill and that the concert could not be given. The fact is that Nedbal had sprained his left arm the day before, but he still expected to be able to play, and it was not until an hour before the concert that he realized his hopes to be futile. The same program, comprising quartets in A minor by Schumann, C minor by Weingartner (this being its first performance), and E minor ("Aus Meinen Leben"), by Smetana, will be given at a later date.

Stella Godwin, a young South African girl, and a pupil of Georg Fergusson, gave her first public Berlin concert on the 14th at Bechstein Hall, before a good sized audience, in which leading members of the American colony were conspicuous. She sang the soprano aria from "Samson and Delilah," and lieder by Brahms, Wolf and Grieg. Miss Godwin has a pleasing soprano voice, possessing a mezzo character. Moreover, she has it under fine control, her breathing being excellent and her vocal technic very reliable. Her intonation was perfect. She sang with dramatic fervor and her work revealed good taste, musical intelligence and high endeavor. For wholly satisfactory renderings of passages that call for tenderness she needs to acquire a little more soul, but she is very young and just beginning her career, and with greater experience on the stage she will undoubtedly gain in this direction. She is a young singer of many admirable qualities, and her development will be watched with interest.

Of the several piano debuts which occurred during the week, those of Paul Goldschmidt, of Vienna, and Marcian Thalberg, of Paris, were the most successfull. Goldschmidt plays with great sureness and élan, and his work has many brilliant features. The more difficult the passage the better she renders it; the presto of the Chopin B minor sonata, for instance, he gave with admirable aplomb. His tone, however, is often hard and there is not enough contrast in his touch. Thus Goldschmidt is not a finished artist, but he is a young man of such exceptional gifts that his progress will be well worth watching. Thalberg has a highly developed technic, but he lacks individuality and warmth.

Two young Hochschule disciples, Richard Rössler and Karl Klingler, gave an evening of their own compositions at Bechstein Hall, assisted by Rudolf Kraselt, cellist, formerly of the Boston Symphony Orchestra. Of interest were a trio by Rössler and a sonata for viola and piano by Klingler. The two young artists are both good performers on their instruments, and they are also good composers so far as mastery of form and technic is concerned. They are lacking, however, in original ideas and independence of expression. Rössler is under the influence of Schumann, and Klingler under that of Brahms. Neither has much of importance of his own to say.

Julia Culp, a pupil of Etelka Gerster, who is now in New York, gave a very successful song recital at the Singakademie on Wednesday evening. Miss Culp is a native of Holland, and like so many of her countrywomen, she has a mezzo soprano. It is a beautiful organ, of soft and sympathetic quality and yet of good carrying power. The young lady sings with good taste and with much feeling. She was warmly applauded.

At the second of the concerts introduced by Ferruccio Busoni for the purpose of making known new or seldom heard compositions, an affair which took place at the Singakademie, on Thursday, the following works were performed: Bach's first organ sonata, orchestrated by H. H. Wetzler; Rimsky-Korsakoff's violin fantasy on Russian themes; Edouard Behm's "Frühling" for orchestra; Vincent d'Indy's old style suite in D major, for two flutes, two violins, viola and 'cello; two short pieces for violin and orchestra; "Rêve d'enfant" and "Poème élégiaque," by Ysaye, and a symphony in C major by Louis F. Delune, of Brussels. I was unable to attend but I have received a full account of the concert.

Ysaye, Delune, Wetzler and Behm conducted their works in person. Delune has taken sayings from Nietzsche's "Also Sprach Zarathustra" for the poetic basis of each of

the four movements of his symphony. I am told that he has a fine command of form and that he is an adept at instrumentation, but that his musical ideas are not in keeping with the deep philosophical thoughts of the "Zarathustra" text. The composer evidently attempted much more than he could carry out. Ysaye the composer is far removed from Ysaye the violinist, but these two pieces of his are well written for the violin. They were admirably played by Michael Press, a pupil of Ysaye. The Rimsky-Korsakoff fantasy on Russian themes made but little impression. The Vincent d'Indy suite is also said to reveal poverty of idea, in spite of the fact that it is smoothly written and well sounding music. Wetzler's transcription of the Bach sonata, however, was excellent and very effective. Some will, of course, cavil at his "Pietätlosigkeit" for daring to transcribe Bach; but why not, so long as his work is well done and sounds effective? "Frühling," like all of Behm's works, is a smooth, pleasing and amiable composition. Behm neither charms nor startles, but he is a good, legitimate musician.

My assistant, Miss Allen, writes of the following concerts:

"Edouard Risler, the Parisian pianist, gave the first of his three Beethoven recitals on Tuesday evening, playing the sonatas in A major (op. 2, No. 2), D major (op. 10; No. 3), E major (op. 14, No. 1), and B major (op. 22). In Berlin Risler has the name of being one of our soundest interpreters of Beethoven, and while his style inclines often to seeming coldness and over precision, he certainly has to a high degree that breadth of musical taste and that finish in absolute fulfilment of his interpretative intentions which justify his right to a title so proud. Thus, while the beautiful D major theme of the largo from op. 2, No. 2, was not given with the human and poetic feeling which it amply merits, the sonata as a whole was rendered with true poise of conception and with intelligent sense of proportion."

"Lilli Lehmann's third recital as usual drew an audience that filled every nook and corner of the old Philharmonie. The great diva sang numbers by Alessandro Scarlatti, Salvator Rosa, Handel, Schumann and Franz, displaying her well known excellencies and weaknesses in their usual light. Her exquisite and far carrying pianissimos were exhibited to the best advantage in Schumann's 'Alte Lute' and 'Mutter O sing mich Zur Ruh' and 'Gute Nacht,' by Franz (the last of which was stormily encored); and her sense of dramatic expression found most effective utterance in Schumann's 'Belsazar.' Lehmann's physical voice cannot withstand the advance of time, but her regal presence, her stately delivery, her grandeur and vividness of style will always combine to keep her a queen in the vocal world."

Otto Lessmann celebrated on January 1 his twenty-fifth jubilee as editor of the Allgemeine Musikzeitung, receiving from all over Germany congratulations and tokens of esteem. Lessmann is the nestor of Berlin critics, being the oldest, the most experienced and the best known of them all; and indeed he is one of the ablest and most eminent musical writers in all Europe. He has been a critic for over forty years, and being himself a pianist and a good, practical musician, through his long experience he has gained a keenness of perception and a soundness of judgment such as are rarely met with. As a writer he is forcible and concise.

Lessmann has lived through a very interesting period, having been on terms of intimacy with all the great artists

of the last half century. He was a personal friend of Liszt, Tausig, Bülow, Rubinstein, and many other celebrities of the past. If he were to write his memoirs they would make interesting reading. As a critic, Lessmann exerts a powerful influence not only in the Fatherland, but far beyond its borders, not only through his writings, but from a large and intimate personal acquaintance. I have found him to be a man of broad musical views, being eclectic in his tastes, and an admirer of all that is really beautiful in art. A devout worshipper at the shrine of the great classicists of the past, he is also very fond of the romantics; and furthermore, he is liberal in sentiment toward those moderns who make for absolute beauty and for the characteristic in music. He is impatient only with fanatics and with strivers after mere externals. His paper, the Allgemeine Musikzeitung, is an independent journal, being the only musical paper of importance in Germany that is not controlled by a publishing house. It was founded in 1874 as the organ of the Allgemeine Musikverein, and is still the official organ of that society.

Leschetizky as a pupil, unlike nine-tenths of those who seek instruction of the famous pedagogue. Miss Good did not have to spend a long preparatory course with a Leschetizky "vorbereiter," her preparation with Mr. La Forge (himself a Leschetizky disciple) having been very thorough.

The complete concert and opera list of the week is as follows:

SATURDAY, JANUARY 13.

Bechstein Hall—Helene Morsztyn, piano.  
Beethoven Hall—Elena Gerhardt, vocal.  
Singakademie—Wilhelm Backhaus, piano, with Philharmonic Orchestra.

Royal High School—Large hall, benefit concert; theatre hall, concert of compositions by Leo Schrattenholz.

Royal Opera—"Don Juan."  
West Side Opera—"Die Schützenliesel."  
Comic Opera—"La Bohème."

SUNDAY, JANUARY 14.

Bechstein Hall—Stella Godwin, vocal.  
Beethoven Hall—Matinee, Nikisch Philharmonic Rehearsal; evening, Philharmonic "Pop."  
Singakademie—Helene Staegemann, vocal.

Royal High School—Mozart Concert.  
Royal Opera—"Tannhäuser."  
West Side Opera—Matinee, "The Magic Flute"; evening, "Schützenliesel."

Comic Opera—Matinee, "La Bohème"; evening, Hoffmann's "Erzählungen."

MONDAY, JANUARY 15.

Bechstein Hall—Helene Wolter, vocal.  
Philharmonic—Nikisch Philharmonic Concert.  
Singakademie—Donald Francis Tote, piano, assisted by Joachim, Wirth and Hausmann.

Royal Opera—"Undine."  
West Side Opera—"The Merry Wives of Windsor."

Comic Opera—"Der Corregidor."

TUESDAY, JANUARY 16.

Bechstein Hall—Concert of compositions by Heinrich G. Noren.  
Beethoven Hall—Edouard Risler, piano.  
Philharmonic—Philharmonic "Pop."  
Singakademie—Desas String Quartet.

Royal Opera—"Manon."

West Side Opera—"Die Schützenliesel."

Comic Opera—Hoffmann's "Erzählungen."

WEDNESDAY, JANUARY 17.

Bechstein Hall—Paul Goldschmidt, piano.  
Philharmonic—Philharmonic "Pop."

Singakademie—Julia Culp, vocal.

Royal High School—Joan Manen, violin, with Ton Künstler Orchestra.

Royal Opera—"Die Entführung aus dem Serail."

West Side Opera—Matinee, "Schlaraffenland"; evening, "Die Schützenliesel."

Comic Opera—"Der Corregidor."

THURSDAY, JANUARY 18.

Bechstein Hall—Karl Klingler, violin; Richard Rössler, piano.  
Beethoven Hall—Marcian Thalberg, piano.  
Philharmonic—Large hall, Mischa Elman, violin; Louis Edgar, piano; small hall, Anna Laidlaw, piano.

Singakademie—Busoni concert of new and seldom heard compositions; Michael Press, violin.  
Royal Opera—"Lohengrin."

West Side Opera—"The Postilion of Longjumeau."

Comic Opera—"La Bohème."

FRIDAY, JANUARY 19.

Bechstein Hall—Ella Rangman, piano.  
Beethoven Hall—Ella Jonas, piano, with Philharmonic Orchestra.

Philharmonic—Large hall, Lilli Lehmann, vocal; small hall, Marie Müller-Jassing, vocal; Olga Hal-n-Rheniboldt, piano.

Singakademie—Felix Berber, violin; Bernhard Stavenhagen, piano.

Royal Opera—"Mignon."

West Side Opera—"Die Schützenliesel."

Comic Opera—"Der Corregidor."

Edward Risler is playing in three evenings thirteen Beethoven piano sonatas. He has chosen the most important of the thirty-two, giving them in their chronological order. His first recital was on January 16, the second occurs tonight, and the last on the 23d, so that the three concerts will have been played within eight days.

Ferruccio Busoni will give three piano recitals on January 24, February 3 and 14. The program of the first will be devoted to Chopin and Liszt; that of the second to Beethoven (including some Liszt transcriptions), and

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that of the third to César Franck, Rubinstein, C. V. Alkan, Aine and Brahms.



Leopold Godowsky is making a tour of the seven principal cities of Holland with Willem Mengelberg and his famous Amsterdam Orchestra. The great pianist, as always, is meeting with immense success.

ARTHUR M. ABELL.

#### Mark Hambourg Praised.

Here is more praise for that young prince of pianists, Mark Hambourg, culled from the London press:

Mr. Hambourg has done one extraordinary thing in his life, that is, he has more than realized the promise of his youth. Once he was a prodigy; now he is an accomplished artist. He gave a piano recital at Queen's Hall two or three days ago, which proved how mature and ripe a player he has now become. Schubert's fantasia in C major is by no means an easy work to give to the public in order to prove its real excellence; yet Mr. Hambourg accomplished this feat with what seemed so incredible a facility that one would never have guessed that which was obviously the truth, that he had reduced all obscurity into a final simplicity.—London Sketch.

One may differ from Mr. Hambourg's readings of Beethoven, and quarrel with his Chopin, but as a performer of contemporary music he is unsurpassable, for he is the incarnation of the music spirit today. A great artist, all he plays is stamped with his own poetic individuality and a very rich and original temperament. For those who do not like the classical masters, a la Mark Hambourg, there are plenty of less interesting pianists who serve them up with less richly flavored saucea.—London Clarion.

Mark Hambourg's fervent admirers thronged the Queen's Hall on May 20, when he gave what was announced as his only recital this season.—London Musical News.

#### Max Mossel in England.

The following notices show what the capital of the English midlands thinks of Max Mossel, the eminent Dutch violin virtuoso:

We have enjoyed a second visit from the famous Halle Band, under the conductorship of Dr. Hans Richter. The program opened with a brilliant performance of Elgar's overture, "Cockaigne," which was followed by "Francesca da Rimini" and "Till Eulenspiegel." Max Mossel played Max Bruch's violin concerto excellently, the rendering of the lovely adagio leaving little to be desired.—Birmingham Gazette.

Max Mossel has lived so long among us that we have come to regard him almost as a true born citizen of Birmingham. His playing of Mendelssohn's violin concerto was marked by his well known characterizing of purity of tone and exquisite refinement, combined with great fire and brilliancy.—Birmingham Gazette, January 20, 1904.

Max Mossel gave the solo part in Max Bruch's violin concerto in splendid style. We have rarely heard him to better advantage. His tone was round and full, and his execution flawless. The hand parts were finely given, every point being realized. At the termination of the performance the applause was loud and long, and Mr. Mossel was recalled with acclamation.—Birmingham Daily Post, December 15, 1905.

#### The Hobgoblin of Consistency.

(From the Springfield Republican.)

THE MUSICAL COURIER, which used to urge that music be dropped from the public schools, has had a change of heart, and now has a department devoted to public school work. "What the music workers in the public schools have been doing silently and quietly," it says, "is simply wonderful." So now THE COURIER is going to take hold.

#### PRAGUE NOTES.

PRAGUE, Bohemia, January 20, 1906.

The January musical season opened with a production of the "Ring" at the Deutsches Theatre, with Lilli Lehmann as Brünnhilde. The house being sold out long in advance for the entire cycle, I had to content myself with a "stehplatz," from which point of vantage, however, I was able to hear and see all that took place, at a cost of only 10 cents. The "Ring" at 10 cents a link is, I believe, the record for cheapness, at least as far as my experience goes.

An amusing "contretemps" occurred during the production of "Siegfried" at the moment when that hero is called upon to cleave his anvil into two mathematically exact halves. Some practical joker, it is rumored, had substituted an anvil of the common or "spreading chestnut" type for the mytho-mechanical affair called for in the libretto, and up to the last moment this deception remained undiscovered by the unfortunate artist, who was compelled, after several ineffectual blows, to wait behind a hastily lowered curtain until the "real article" could be found. The audience was most appreciative and would have gladly encored the incident.



At the Philharmonic concert, January 7, Jindrich Feld, of Budapest, was the soloist and introduced Rimsky-Korsakoff's fantaisie for violin and orchestra. The only other novelty on the program was a symphonic poem, "Praga," by Josef Suk, the second violinist of the Bohemian String Quartet. There are some good ideas in "Praga," ideas that Wagner himself might have discarded. The violinist, Feld, is a fine technician and a player of promise, who should do much to spread the fame of his teacher, Prof. Stephan Suchy, of the Conservatory staff, himself a master pupil of the great Sevcik.

At their concert, January 17, the Philharmonic produced Dvorák's first symphony, an unpublished work, which the composer himself never heard during his lifetime. With this exception the program was an exact replica of the one with which Anton Dvorák introduced this society to the musical world ten years ago. To celebrate its tenth anniversary and at the same time honor the memory of its great founder the orchestra has commenced a "Dvorák Jubilee" and will perform all of the master's symphonic works. Of special interest will be the debut, at these concerts, of Magda Dvorák, the composer's daughter, whose singing has already won her a name in Prague and elsewhere.



At the Wednesday evening musicale of the Anglo-American Club, January 10, the soloist was Camillo Ritter, the well known Scotch violinist, whose Vienna debut took place last month. Mr. Ritter, who is one of Sevcik's artist pupils, was heard in a program, containing among other things a group of the lesser known Brahms-Joachim dances, in which he was brilliantly successful. A former pupil of the great Berlin pedagogue, Joachim, Ritter's interpretations were of especial interest to the violinists present. As an encore selection the artist played Novak's well known "Moto Perpetuo" at a pace that held his listeners breathless with suspense. He was assisted by Gertrude Foerstel, of the Vienna Opera, who contributed several groups of songs.

Two nights later Sevcik's marvelous child pupil, Vivien Chartres, fresh from her Vienna triumphs, appeared at the Rudolfinum Saal before a large audience in a program that would have taxed the powers of a Kubelik. We hear on all sides that the public is weary of the wonderchild, but nevertheless a goodly number assembled last Friday evening to hear this young girl, who is certainly one of the most gifted violinists that Prague has heard in a long time.

The presence in the audience of Sevcik added unusual interest to the occasion, as the master but seldom leaves the seclusion of his apartments in the Pstrossgasse.

The assisting artist was the brilliant young American pianist, Ethel Newcomb, of New York and Vienna, who appeared first in Prague two years ago at one of the Philharmonic concerts.

Her success on that occasion won her many friends, who were glad of the opportunity to hear her again.

Her numbers were the Chopin fantaisie and a Liszt nocturne, followed by the A flat valz of Rubinstein, this last being rendered with remarkable virtuosity. But it is as a Chopin player that Miss Newcomb excels, and seldom have the dramatic and emotional possibilities of that formidable epic, the F minor fantaisie, been so strongly revealed as by this splendid artist, who is surely destined for great things.

Bronislaw Hubermann, the Vienna violinist, gave a successful recital at the Rudolfinum, January 16, with the assistance of Richard Singer, a pianist, who did not shine at all by comparison with his gifted confrère.

Hubermann opened with the Saint-Saëns B minor concerto, and while his interpretation lacked dramatic force, still it was distinguished and poetic.

There is an almost pastoral gentleness about Hubermann's playing and he excels in the lighter lyrics, but his Saint-Saëns lacks that suggestion of tragic sensuousness that Thibaud and Ysaye have taught us to look for in the violin music of this master. In the "Valse Caprice," by Wieniawski, however, Hubermann was entirely successful, and his audience showed their appreciation in a very marked manner. Hubermann gives a second concert January 21, and will introduce several novelties by Ignaz Brüll, a Viennese composer, avoided by violinists as a general rule.



Walter Schulze, of Chicago, was the soloist at the last musical of the Anglo-American Club, January 17, and his remarkable playing will long be remembered by those present. In the difficult Ernst violin concerto Mr. Schulze proved himself to be an artist of refinement as well as a technician of the highest order, but it is hard to understand what relationship can possibly exist between this concerto in the key of F sharp minor and the Wieniawski etude in A flat major, which the player, following the example of Ondricek and others, interpolated, in lieu of the cadenza that the composer had wisely refrained from writing. Violin cadenzas are, with a few exceptions, chaotic caricatures that irritate rather than astonish, and Ernst left no openings, as he thought, in his only violin concerto, but he reckoned without his revisers.



Another American violinist who has met with success recently is Otto Meyer, also from Chicago, a very talented Sevcik pupil, who will make his debut here in Prague at

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the Philharmonic concerts early in March. Mr. Meyer appeared last week in Tabor as soloist in one of the symphony concerts and was very well received. In his Paganini selections, the "Witches' Dance" and the variations for violin alone on the theme, "Nel cor Piu non mi sento," he scored a veritable triumph.

WALTER STAFFORD.

**Ada Chambers' Press Notices.**

Ada Chambers, soprano, sang successfully last month at concerts in Baltimore, Md., and York, Pa. Press notices from these two cities follow:

Miss Chambers sang "My Faith and Truth" in an extraordinarily capable manner—Baltimore Sun.

"Samson" is one of the long, old fashioned oratorios, and is never given entire, as it requires more than four hours for its performance. Instead selections equal to about one-half the entire work are given, and sometimes numbers omitted from the program are brought in, as was the case last evening, when Miss Chambers sang the aria, "Ye Men of Gaza, Hither Bring the Merry Pipe and Pleasing String."

This air is one of the best for the soprano part and was well sung. She also had the aria of Delilah, "My faith and truth, O Samson, prove, but hear me, hear the voice of love." Her greatest triumph, however, was in the aria, with cornet obligato, "Let the bright seraphim in burning row their loud uplifted trumpets blow."—Baltimore American.

Miss Chambers has a beautiful, silvery tonal quality and her compass is high without fraying out at the top notes. Her singing of the solo and chorus:

"From thy love as a father,  
O Lord, teach us to gather  
That life will conquer death;  
They who seek things eternal  
Shall rise to light supernal  
On wings of lowly faith,"

was one of the finest pieces of work ever heard in this city. While the entire chorus was ringing out the beautiful words with lofty sentiment and grandeur, Miss Chambers' voice could be heard toppling them all off with a ringing of silver that formed a grand contrast to the other voices. This lady was equally effective in other portions of the oratorio. • • •

Although the York audience was but the third before which she has thus far appeared in oratorio, Ada Chambers, soprano, amply vindicated Walter Damrosch's judgment in the limited number of opportunities presented her in "Redemption." In her initial debut with the New York Oratorio Society, Miss Chambers was accorded praise by the metropolitan critics for the same style and freshness of voice she exhibited last evening. Though singing under the most adverse of temperamental circumstances, the youthful singer acquitted herself with much credit. Her clear, pure C in altissimo at the climax of the phrase, "On Wings of Lowly Faith," allotted round upon round of applause and Conductor Pache seized her hand with a fervency in full accord with the feelings of the audience.—York Gazette.

**Maria Von Unschuld's Recital.**

Maria von Unschuld, the pianist, gave a recital at Mendelssohn Hall yesterday afternoon, Tuesday, February 6. Her program included the following numbers:

Beethoven	Sonata, op. 31, D minor.....
Scarlatti-Taussig	Vivace, E major.....
Chopin	Scherzo, B minor.....
Chopin	Nocturne, C sharp minor.....
Heller	Preludes, Vivace a la Teniers.....
Weber	Little Serenade. The Bells. Question. Pen Sketch.....
Brahms	Invitation to the Dance.....
Poldini	Intermezzo, op. 177.....
Gluck-Brahms	Marche Mignonne.....
Paganini	Gavotte.....
Liszt	Echo Study.....
	Rhapsodie, No. 13.....

The recital will be reviewed next week.

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**MUSIC OF THE PAST WEEK.**

Wednesday evening, January 31—"Hänsel and Gretel," and "Pagliacci" (double bill), Metropolitan Opera House.

Wednesday evening, January 31—Anna Jewell's piano recital, Carnegie Chamber Music Hall.

Thursday afternoon, February 1—Carl lecture recital on "The Messiah," Adele Laeis Baldwin and William Harper, assisting vocalists; Chapel Old First Presbyterian Church.

Thursday afternoon, February 1—Seimbrich song recital, Carnegie Hall.

Thursday evening, February 1—Sam Franko's Mozart concert, Leopold Lichtenberg (violin), soloist, Mendelssohn Hall.

Thursday evening, February 1—"Rigoletto" (special performance), Metropolitan Opera House.

Friday evening, February 2—"Die Meistersinger," Metropolitan Opera House.

Saturday afternoon, February 3—"La Bohème," Metropolitan Opera House.

Saturday evening, February 3—"Aida," Metropolitan Opera House.

Sunday afternoon, February 4—New York Symphony concert, Rudolph Ganz, soloist; Felix Weingartner, musical director; Carnegie Hall.

Sunday evening, February 4—Popular concert, Metropolitan Opera House.

Monday evening, February 5—"Trovatore," Metropolitan Opera House.

Monday evening, February 5—People's Symphony Auxiliary concert, Kaltenborn Quartet; Augusta Cottlow, piano, and Carl E. Dufft, basso; Cooper Union.

Monday evening, February 5—Concert by German singing societies (benefit of Society for Relief and Defense of the Jews), Arthur Claassen, musical director, Baptist Temple, Brooklyn.

Tuesday afternoon, February 6—Maria von Unschuld, piano recital, Mendelssohn Hall.

Tuesday afternoon, February 6—Severn lecture recital, Severn studios, 131 West Fifty-sixth street.

Tuesday evening, February 6—New York Symphony concert, Rudolph Ganz, soloist; Felix Weingartner, musical director; Carnegie Hall.

Tuesday evening, February 6—Boston Symphony Quartet concert, Mendelssohn Hall.

**Hans Barth Bergman's Teacher.**

To the Editor of The Musical Courier:

Hans Barth, the boy pianist, whose playing has attracted much favorable comment the last two seasons, is the same boy who, under the name of Hans Barth Bergman, attracted wide notice for his remarkable playing as a young child.

I understand that the impression has been given out, either by him or some of his relatives, that Hans has acquired his present facility in piano playing solely, or very nearly so, through his own efforts, without aid from teachers.

The real facts in the case are as follows:

He was my private pupil for some four and one-half years, having entered my school in the summer of 1899. He continued study without interruption until January, 1904. Not only did he study technic and interpretation with me personally, but he also studied harmony for three winters and took part in the sight playing classes. During

four years of this time he played every week and sometimes twice a week in the regular weekly public performance recital given at my school, and in addition to this he took part in public concerts in New York, Brooklyn, Philadelphia, Wheeling, Washington, and many small towns and cities.

During this time I not only taught him free of all expense, but fed and clothed him and supplied him with music and the use of a Tekniklavier. He lived with me all the week, going home to spend Sundays.

His father took him away from the school two years ago, in order, so far as I could learn, to make money for the support of the family. MRS. A. M. VIRGIL, Director.

19 West Sixteenth Street, New York.

JANUARY 30, 1906.

**The Broad Street Conservatory.**

A pupils' recital was given by the Broad Street Conservatory of Music, Nos. 132931 South Broad street, Philadelphia, of which Gilbert R. Combs is director, Wednesday evening, January 31, in the chapel of the South Broad Street Baptist Church. The program follows:

Trio, for Piano, Violin and Cello, op. 43, First Movement....	Gade
Edna V. Boyer, Madeline C. Wood, Mr. Combs.	
Piano Solo, June.....	Tchaikowsky

Piano Solo, Scarf Dance.....	Chaminade
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Violin Solo, Largo.....	Retta E. Doak.
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Piano Solo, Ballet Mignon.....	Handel
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Lowell Goodsell.	
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Piano Solo, Edna M. Krieble.	Wachs
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Vocal Solo, My All.....	Bohm
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Edith Parry.	
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Piano Solo, Papillons.....	Grieg
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Mattie L. McCabe.	
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Violin Solo, Madrigal.....	Simonetti
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Herbert T. Stagg.	
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Piano Solo, Mazurka Caprice.....	Borowski
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H. May Villinger.	
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Piano Solo, A labein aine.....	Schutt
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Bertha B. Hamill.	
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Vocal Solo, Camelia and the Rose.....	Ganz
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Mabel D. Rick.	
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Piano Solo, Kammenoi Ostrow.....	Rubinstein
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Harriet W. Hibberd.	
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Piano Solo, Air de Ballet, op. 112.....	Chaminade
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Violet M. Ivers.	
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Violin Solo, Air, Varies, No. 7.....	De Beriot
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Benjamin Greenblatt.	
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Piano Solos—	
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Dance Caprice.....	Grieg
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Mazurka.....	Lechetsky
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Gertrude Messick.	
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Vocal Solo, Mattinata.....	Tosti
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Miss O'Laughlan.	
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Piano Solo, Impromptu.....	Rheinhold
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Pearla V. Shakespeare.	
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Violin Solo, Fantaisie.....	Galazis
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Madeline C. Wood.	
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Chorus for Female Voices, Amoroso.....	Boex
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Misses Weisley, Furman, Miller, Higgins, Hibberd, Warlow, Briggs, Montfort, Villinger, Slaymaker, Fallon, Dare, Hopkins, Connor, Rick, Heberling, Whitecar, McKenzie, Rumberger, Knapp and Henry.	
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**Hanchett Lecture Recital.**

In the course of free lectures provided by the Board of Education at St. Luke's Hall, 483 Hudson street, Dr. Henry G. Hanchett is again giving his series of six analytical piano recitals on the general subject of "Studies in Musicianship." The fifth recital was given Monday evening, February 5. The program of illustrations by Dr. Hanchett follows:

Fugue, in C minor (Clavichord, Part I).....	Bach
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Consolation, Rondo, in B flat, op. 62.....	Dussek
--	--------

Sonata, in E flat major, op. 31, No. 3.....	Beethoven
---	-----------

Aspiration, Fantaisie, in F minor, op. 18, No. 2.....	Schumann
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Kreisleriana, op. 16, No. 5.....	Schumann
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Fantaisie, piece in F major, op. 3, No. 1.....	Dayas
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Rondeau, Brilliant, in E flat.....	Weber
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## ARTHUR HARTMANN SUCCESSES.

Arthur Hartmann, the great violinist, who is to tour this country next season (1906-07), is winning unabated success abroad. He played recently at Coburg, Görlitz, Dresden, Leipsic and other important cities, and won everywhere the same brilliant triumphs which distinguish all his appearances. Not only has Hartmann a most fascinating personality, but his style of playing is also of the kind to stir the fancy and emotions of his listeners, for he possesses a tone of singular sensuous beauty, an overpoweringly brilliant technical equipment, and a measure of temperament that is quite irresistible when he gives it rein in Paganini, Wieniawski and the other moderns.

However, it is as a player of the classical school that Arthur Hartmann has most impressed the staid and conservative critics of Germany. His article on Bach's "Chaconne"—published in THE MUSICAL COURIER—made a veritable sensation in the violin world, for it exposed ruthlessly many fallacies which had long held sway in the "Chaconne" editions of Joachim, Hellmesberger, David and other great ones of the fiddle. Arthur Hartmann's "Chaconne" essay now has been reprinted in every important music paper of England, France, Austria, Germany, Holland, Belgium, Italy, Russia and Scandinavia, and his fame as a Bach player is unalterably established in all the many cities where he has performed the "Chaconne" according to his revised interpretation—based, by the way, on the original manuscript of Bach.

In Prague, at present the hotbed of violin playing, owing to the presence there of the Sevcik colony, Arthur Hartmann was compelled to play four Bach encores after his performance of the "Chaconne" at a Philharmonic concert; and in Leipsic, the most conservative musical city in the world, the Hartmann performance was accepted by the critics as the most authoritative ever given there of Bach's masterpiece for violin. The foreign representatives of the phonograph, gramophone and other sound reproducing devices have recorded some of Arthur Hartmann's Bach performances, and violinists everywhere in Europe have purchased the rolls for purposes of study and comparison.

However, Hartmann's American programs will by no means be limited to Bach, for his repertory is cosmic and embraces every phase of all that is best in violin literature. Besides introducing here some concertos and other works which are entirely new, he will play on his American tourney concertos by Bach, Mozart, Beethoven, Spohr, Mendelssohn, Wieniawski, Vieuxtemps, Lalo, Saint-Saëns, Tschaikowsky, Ernst and Paganini.

## Carl's Lecture on "The Messiah."

Georg Friedrich Handel (as the Germans write the name) was one of the heroes of music. The heroic strain that characterizes his compositions is especially marked in "The Messiah." When William C. Carl announced that he would include the immortal oratorio in his course of lecture-recitals, someone remarked:

"Can anything new be said of 'The Messiah'?"

Those who listened to Mr. Carl in the chapel of the "Old First" Presbyterian Church, Thursday afternoon of last week, concluded that they could answer the question in the affirmative.

Before taking his place at the chapel organ Mr. Carl treated his hearers to a fascinating story of the oratorio. His analysis was above mere instruction, because the speaker embellished his narrative with those incidents that

linger in the minds of the people. Best of all, the talk was as brief as it was eloquent, and who in strenuous New York does not value that combination?

Students who crowded the auditorium and adjoining rooms and halls once more brought their scores, and these attentive young men and women marked down every suggestion Mr. Carl made for their benefit.

Like most modern musicians, Mr. Carl prefers the Ebenezer Prout version of "The Messiah." The lecturer noted the differences between the Prout and older versions, but his explanations never approached the dryness or monotony of the pedagogue.

In the audience Thursday there were many experienced choir singers and some of these were the first to commend Mr. Carl's tempi and attacks. His work at the organ was masterly. Even when time allowed only a few bars of a chorus or aria to be played, musicians were impressed with the educational value of the illustrations. Carl made the exalted, uplifted style of oratorio music manifest.

Adele Laeis Baldwin sang with feeling and wealth of

music, added new laurels to his chaplet last night at the Academy, when, from a house that literally did not contain a single empty chair, he received an ovation, not once, but many times. There has seldom been seen in Richmond a more splendid audience than the one that reveled last night in Sousa music. It was Sousa they wanted, with his affections, his masterly control over an excellent orchestra, and, above all, his own music."

In Washington, among those present at the Sousa concert were Miss Alice Roosevelt, Mr. Longworth, Consul General and Mrs. Wynne, Comptroller Tracewell, members of the Gridiron Club, and nearly the whole diplomatic Corps. A splendid floral gridiron was sent by the famous Gridiron Club, of which Mr. Sousa is a member.

## "The Death of Tintagiles."

The accompanying picture is that of Mme. Georgette Leblanc, in Maurice Maeterlinck's mystical drama, "La Mort de Tintagiles," which Charles Martin Loeffler made the basis of his symphonic poem of the same name. Mad-



GEORGETTE LeBLANC IN "THE DEATH OF TINTAGILES."

tone the arias for the contralto. William Harper was equally satisfactory in the principal numbers for basso.

At the third lecture-recital, Thursday afternoon, February 15, Mr. Carl will devote the hour to "The Creation." Effie Stewart, solo soprano in the choir of the Madison Avenue Presbyterian Church (the Rev. Dr. Parkhurst) will assist the lecturer-organist. Mendelssohn's "St. Paul" will conclude the series. Thursday afternoon, March 1, Rollie Borden-Low, soprano, will be the vocalist for that date.

## Sousa's Triumphal Tour.

The present tour of Sousa's Band is perhaps the most successful it has ever undertaken, and proves that the great composer-conductor's reputation is more potent than ever. In Richmond, Va., the Times-Despatch wrote after the Sousa concert there: "Sousa, the uncrowned king of

ame Leblanc, by the way, in private life is Madame Maeterlinck. She was the creator of the chief role in "Monna Vanna," perhaps her husband's best known drama. A young Italian composer is now making an opera of the work.

## A Successful Newark Teacher.

Carrie J. Roff is one of the leading teachers and musicians of Newark, N. J. It was through her efforts that Edward MacDowell gave a piano recital in that city. Amy Fay was another who played and lectured in Newark under the auspices of Miss Roff and her friends. Last winter Miss Roff's pupil, Laura Stucky, gave a recital in Newark, assisted by Albert Janpolski, the Russian baritone. This year Miss Roff hopes to present the same talented student in another recital. Miss Roff herself is a pupil of Edward M. Bowman and Agnes Morgan.

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HOTEL CECIL, LONDON,  
JANUARY 24, 1906.

FEW days ago I sat chatting with Ben Davies about music in general and about his forthcoming American tour. (He sails on the Carmania on February 24.) The singer had just returned from a short trip to Switzerland and was in the very best of health and voice. "Yes, I am looking forward to it," said Mr. Davies. "I have been over eleven times since 1894, you know, so that I am quite used to America."

"Yes," he continued, in answer to my query, "the American climate, so far as I have experienced it, suits my voice admirably, and I like the American people very much. I have many warm friends there."

We discussed the musical appreciation in America, and Mr. Davies agreed with me that they have unbounded enthusiasm for good art. "If they like what you do, they don't mind letting you know it," declared Mr. Davies.

American critics are a source of interest (and amusement) to our premier tenor. "It doesn't do for a thin skinned man to go to the States," he said, adding laughingly, "but they have been very kind to me, you know."

Mr. Davies tells me that his visit will last from eight to ten weeks at least, and that he will give his usual round of recitals at New York, Chicago, Pittsburg, St. Louis, &c. Also, he expects to sing at one or two of the festivals. I asked Mr. Davies what he considered the most satisfactory feature of American musical life, and he replied that the excellence of the orchestras in the big towns struck him most forcibly. Upon the performances of the Boston Symphony Orchestra he dwelt with special pleasure, and he is of opinion that America need not fear comparison with any European country in that respect. Discussing English and American songs, Mr. Davies told me that the English "shop ballad" had no exact equivalent in America. Of the American song writers he especially admires Johns, Chadwick and Foote. Finally our conversation turned upon opera, and Mr. Davies confessed to me that he had never forgotten his early love, the lyric operetta stage, and would be glad to return to it, as he did for a short time in "Ib and Little Christina," in London some time ago.

"If only there were an opera comique in London," he

remarked to me, and we agreed that it was a pity there wasn't any such thing in the greatest city of the world.

Mr. Davies is at present away on a Harrison tour in the Provinces with Madame Albani and Ada Crossley. He tells me that it is not improbable that he may undertake a tour in Germany next year.

Sir Charles Stanford's new symphony, produced by the London Symphony Orchestra last Thursday at Queen's Hall, proved something of a disappointment, although the work is better than a good many of Stanford's other orchestral compositions. The symphony is written in memory of the art work of the late G. F. Watts, R. A., and much of it is said to have been inspired by the artist's pictures. Such a "program" is so vague that one can only judge it as absolute music, and my impressions are best given as follows: Recipe for a Stanford symphony—To a foundation of academic platitudes add a strong Brahmsian mixture, a flavoring of Tchaikowsky and just a soupçon of Strauss. Serve with orchestral (thick) sauce.

In other words, Stanford has no powerful individuality. He is immensely clever, and can write with equal facility in all styles and forms, but the one touch of genius is lacking. The slow movement and the finale were the best portions of the symphony, which was played wonderfully well by the orchestra, under the composer's direction.

M. Arthur de Greef, the Belgian pianist, was the soloist of the occasion, and played the piano concerto of his friend Grieg in a most musically style, giving also two solos, Schumann's "Arabesque" and Saint-Saëns' caprice and fugue, based on Gluck's "Alceste." The remaining orchestral items were Dvorák's overture, "In der Natur," and Tchaikowsky's "Francesca da Rimini," both magnificently

rendered by the orchestra, in spite of Stanford's conducting.

The Queen's Hall Orchestra concert on Saturday was chiefly interesting on account of the appearance of that delightful singer, Camille Landi. She sang two Russian lyrics, Borodin's "Cavatina de Kontchakowna" and César Cui's "Chanson Circassiene." I had heard neither of them before, nor did I care much for Borodin's music. It was very Eastern, far more so than anything Tchaikowsky ever wrote, but it has the touch of monotony which the genuine Eastern music generally possesses. Cui's little song, from the opera "Le Prisonier du Caucase," is most delightful, and Mlle. Landi sang it with such witching grace and charm that it was at once redemand.

The symphony (Tchaikowsky, No. 5) was not played as well as I have heard Mr. Wood do it. I rather fancy that both he and the orchestra are now becoming as tired of it as they are of the "Pathétique." I have often wondered why Mr. Wood does not turn his attention to the Russian master's third symphony, which is a fine work, superior, in my opinion, to the fourth, which is not infrequently played.

There were one or two slips in the performance on Saturday, and the solo bassoon narrowly escaped disaster in the waltz movement. London has been hypercritical in the matter of this symphony ever since Nikisch's wonderful performance of it with the London Symphony Orchestra (in November, 1904).

Bizet's "L'Arlesienne" suite and the "Egmont" overture completed the program.

I was deprived of the pleasure of attending Lamond's Beethoven recital at Bechstein Hall for the reason that it took place at the same day and hour as the concert I have just discussed. But I am told that he played magnificently, as he always does. I gave the program in my last letter.

On the following day (Sunday) Mr. Lamond made an appearance at the Sunday Club concert at Bechstein Hall and undertook the solo part of Liszt's E flat concerto.

Among recent concerts I ought to mention the debut of a young contralto, Constance Baxendale, who gave a concert at Steinway Hall last Tuesday week. Miss Baxendale possesses a voice of some power and undeniable quality, and her methods are certainly artistic. The singer gave good renditions of Brahms' "Sapphische Ode" and Schubert's "Aufenthalts," and was equally successful in two French examples, Bemberg's "Chant Hindo" and Godard's "Chanson de Florian."

The secretary of the London Choral Society writes to me to say that there is absolutely no foundation for the

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"WEIMAR, September 20, '05. With high esteem, F. LISZT."

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rumor to which I recently referred, viz., that the society might shortly cease to exist. I am very glad to hear that it is to continue its work, as I have repeatedly expressed my admiration for its aims.

The secretary also asks me to correct the statement I made, viz., that "the concerts attract very little support." As it is entirely a matter of opinion as to what constitutes satisfactory support of a concert, I do not quite see how I can contradict my remarks. I can only say that many beside myself were surprised that such scanty audiences attended the last two performances of "The Apostles" and "Gerontius," and it was with a view of reproaching Londoners with their apathy for choral art that I mentioned the fact.

However, I am glad to say that the society is satisfied with the support it has received, for the letter goes on to say, "I am in a position to assure you by the published reports of the chartered accountant, that the support last season very nearly covered the whole of the expenses, and the support accorded has exhibited a consistent and encouraging improvement."

Elizabeth Parkina, who is still singing merrily in "A Midsummer Night's Dream," at the Adelphi Theatre, is again engaged for the Covent Garden opera season. It will be her third year there.

Jan Hambourg and Marie Dubois give a violin and piano recital tomorrow at Aeolian Hall. Mr. Hambourg will play the "Chaconne," pieces by Ysaye, Wieniawski and Rameau, and will join the pianist in a Mozart sonata in A major, and César Franck's sonata in the same key. A second recital will be held on February 8.

Boris Hambourg announces five historical 'cello recitals on May 12 (early French and Italian masters), May 19 (German masters), May 26 (the romantic school), June 3 (composers of second part of nineteenth century), June 23 (living composers). These will illustrate the development of 'cello literature from its earliest beginning to the present day.

Emil Sauer is to give a recital on March 19, at Queen's Hall, and Daniel Mayer also announces that Mischa Elman's first recital will take place on April 21, also at Queen's Hall.

At Irene Scharrer's orchestral concert, a symphonic overture, "In May," by Tobias Matthay, the pianist, will be performed for the first time in London, the composer conducting. Miss Scharrer, who is the "show" pupil of the R. A. M. and a gifted young lady, will play Liszt's E flat concerto and the G minor of Saint-Saëns.

Theodore Byard will give a song recital at Bechstein Hall this afternoon. His program is a remarkably varied one, containing both ancient and modern examples of French, English, German and Italian lieder.

The reappearance of Mme. Saenger-Sethé, the violinist, who, as Irma Sethe charmed London a few years ago, is announced. She will give a recital on February 19 at Bechstein Hall. Kreisler gives his only recital on May 26, at Queen's Hall.

Among other forthcoming events are an orchestral recital by Aldo Antonietti, with the assistance of the Queen's Hall orchestra, a recital by Mme. Kinuk (the "Indian pianist" as she is called), at Steinway Hall, on February 7, a vocal recital by Mary Münchhoff, at Bechstein Hall, on February 1, and a series of subscription concerts, four in number, at Aeolian Hall. The latter will take place on March, 15, 19, April 2 and 23, and among the artists engaged are Godowsky, Gertrude Peppercorn, César Thomson, Blanche Marchesi and Emma Nevada.

It is always a pleasure to listen to the singing of Frederic Warren, who gave a recital at Aeolian Hall on Monday evening. He uses his exceedingly pleasant tenor voice to the best advantage always, and is thoroughly artistic in his methods.

Mr. Warren's program covered a wide range, beginning with Handel and ending with Strauss, Massenet and Fauré, and each example was so well sung that it is difficult to single out any for special praise, but perhaps his finest effort was Strauss' "Heimliche Aufforderung," which the singer rendered with exquisite perfection.

Ethel Leginska advanced a step further in public estimation at her recital last Wednesday at Bechstein Hall. I have already expressed my very high opinion of her talents, and that opinion was confirmed by her playing on Wednesday. There was something splendidly virile about her reading of Beethoven's "Pathétique" sonata, and the group of Chopin examples she played were imbued with the requisite passion and tenderness. An exceedingly clever "Arabesque" by Leschetizky and a Rubinstein étude also revealed Mis Leginska at her best.

I am glad to say that the young pianist was engaged for the Harrison provincial tour, which commenced last Monday, and to which I have already referred.

Edine Reynolds, a young violinist, brought forward an unfamiliar work, a violin concerto, by D'Ambrosio, at her recital at Bechstein Hall last Thursday.

#### LONDON ITEMS.

Mme. Eugenie Joachim's pupils will give a song and operatic recital with orchestra (and in costume) in the theatre of the Guildhall School of Music on February 12, in the afternoon. For this recital Richard H. Walthew has composed a two act song play to words written by Frederick Fenn and Jetta Vogel. In addition to this, seldom heard excerpts from operas by Weber and Nicolai will be performed.

Hilda Barnes, a violinist, pupil of Hans Wessely, appeared in a recital at Bechstein Hall January 18.

The Handel Festival next June will have a chorus of 3,500, all of whom, with the exception of 400 from Leeds, will be Londoners.

Members of the London Choral Society are rehearsing Elgar's "Dream of Gerontius," which is to be performed at Queen's Hall on February 19. The soloists are to be Alice Lakin, Gervase Elwes and Ffrangcon Davies. Arthur Fagge will conduct.

Lawrence Kellie's song recital at Steinway Hall attracted a large audience.

The Royal Choral Society will sing Brahms' "Requiem" and Mendelssohn's "Hymn of Praise" at Albert Hall on Thursday. The soloists are Madame Sobrino, Edith Patching, John Coates and Francis Harford. Sir Frederick Bridge, conductor.

#### Grasse to Play in Buffalo.

(From the New York Times.)

Edwin Grasse, the blind violinist, has been chosen to be the soloist at the concert of the Orpheus Chorus Society, of Buffalo, on February 12, when Wolfgang Victor Schwarz, formerly kapellmeister of the Opera at Augsburg, will make his first appearance as conductor. It is probable that Mr. Grasse will be heard in one of the Sunday night concerts at the Metropolitan before the season is over.

#### OTIE CHEW IN CANADA.

Otie Chew's triumphal tour embraced the most important Canadian cities, and among them none gave her a warmer welcome or rewarded her with better press notices than Ottawa and Montreal. Here are specimens of the newspaper tributes Otie Chew received in those cities:

##### Ottawa Free Press, January 11, 1906.

It is quite safe to predict that should Otie Chew, the accomplished English violinist, who appeared at the Russell Theatre last evening, decide to visit Ottawa again, she would draw a well filled house.

To lovers of violin music of the finest quality, and, in fact, all persons of musical tendencies, her performance of last evening was a delightful treat.

Miss Chew elicited numerous outbursts of applause, and time and again she had to return to the stage. Georges Lauweryns, the talented pianist, by his skillful treatment of the various numbers added much to the performance.

##### The Ottawa, January 13, 1906.

Otie Chew is a lady of gracious manner and pleasant appearance. Her technic is wonderful, her tone true and expressive, and her interpretation of the classics highly intelligent.

Miss Chew's audience, though small, insisted on repeated recalls. We were fortunate to have been visited by such an artist, but we do not seem to have known it.

I cannot close without mentioning Miss Chew's accompanist, Georges Lauweryns, whose work was not only good, but highly artistic, and a fitting setting to her beautiful playing.

##### Montreal Herald, January 13, 1906.

Nobody would have recognized the soporific old Symphony Orchestra in the brisk, interested, vivacious and, at times, brilliant band that kept the biggest house on record on the qui vive for an hour and a half yesterday. If Miss Chew knew how much of the consciousness of entertaining a real live soloist of international reputation had worked up Mr. Goulet's musicians, she would have given a deeper thrill of pride than any that the applause could have given her.

In the Mendelssohn concerto, she achieved an emotional effect which quite swept the audience off its feet. It had life, movement, pulsation. Miss Chew had any number of recalls and gave two encores, Saint-Saëns' "Le Cygne" and Mozart's "Menuet."

##### Montreal Star, January 13, 1906.

A large and appreciative audience gathered together at the Academy yesterday for the Symphony Orchestra concert, and especially to hear Otie Chew play the Mendelssohn concerto with the orchestra.

The artist was very cordially received and two hearty encores showed that her work met with the approval of those present. Miss Chew's playing is deserving of all praise. Her technic is brilliant, her sense of rhythm and harmony exquisite, and she plays with a refinement that is altogether charming. She improved with every number, and the two enthusiastic encores to which she responded gave proof of the favor she found with her hearers.

##### Montreal Daily Witness, January 13, 1906.

Otie Chew must have been gratified at the large and distinctly enthusiastic audience which gathered to hear her at the Montreal Symphony Orchestra concert, in the Academy yesterday afternoon. Her reputation attracted an audience which filled the theatre, and the reception accorded her was one with which any player might be satisfied. She chose Mendelssohn's great concerto in E minor—the second and last movements. In the former the tone was accentuated by her variations of the tempo to a pace not usually taken. In Sinding's romance in E minor, Miss Chew attained a high level of expression. Her playing of Ries' diabolically clever moto perpetuo was played with consummate ease, and was a brilliant performance.

She was accorded a most hearty reception, and in response to undeniable recalls gave two well known encore pieces. It remains to add a line in commendation of the accompanist, Georges Lauweryns, who played with rare skill.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

THE soloists at the three great orchestral concerts of yesterday afternoon were: Pablo Casals, Schumann concerto for violoncello, at the Conservatoire; Josef Hofmann, Beethoven concerto for piano, in G major, at the Colonne, and Johannes Wolff, Sinding concerto for violin, at the Lamoureux, all three instrumentalists scoring immense successes with the public.

Among things of interest on the respective programs were, at the Conservatoire, the Beethoven symphony in B flat, No. 4; "La Belle au bois dormant" (first hearing), by Georges Hue, and the "Flying Dutchman" overture, Wagner.

At the Colonne, a new symphony by the young musician, Georges Enesco, intensely modern and strongly rhythmical, which fared well with the audience. Between this and the "Symphonie Fantastique" of Berlioz Josef Hofmann received his hearty welcome.

At the Lamoureux, M. Chevillard offered a "Faust" overture by Wagner, a symphonic suite, entitled "En Norvège," by A. Coquard (first hearing), and the "Faust" symphony of Liszt.

Next Sunday, at the Colonne concert, Josef Hofmann will take part in a celebration of the one hundred and fiftieth anniversary of Mozart, the particulars of which have not yet been announced.



One of the few pianists who has grown up with all the musical charm and attractiveness of his boyhood "prodigy" days is Josef Hofmann, who thus far has given two recitals here at the Salle Erard. His first concert was so meagrely advertised that many failed to attend because they were not aware of his presence in town. The fortunate ones, however, waxed so enthusiastic over the pianist's wonderful playing that their satisfaction took wings and drew a fine audience to the second concert. Hofmann's performances on both occasions charmed his listeners into the land of dreams and self forgetfulness. Not since his childhood of nearly twenty years ago had he played in Paris, and those who remembered found in the present all the beauties of the past, when the boy could move his audiences to tears of joy and emotion. Josef Hofmann of today is the same "little Josef"—the boy grown to manhood, with gifts and powers matured, his endurance strengthened. His technic is clean cut; his touch firm, yet velvety and delicate; his tone round and full, but never harsh or brutal. His playing is full of charm and beauty spots, particularly in certain things of Chopin.

At his first recital Hofmann played works by Bach-Liszt, Scarlatti, Beethoven, Chopin, Schumann, Rubinstein and Wagner-Liszt. Of these, the "Sonata Appassionata," nine etudes of Chopin and the "Tannhäuser" overture stood out in fine relief.

His second recital embraced selections from Beethoven (sonata in E flat, op. 31), Mendelssohn, Schubert-Liszt, Chopin, Hofmann (intermezzo and mazurka of his own composition), Moszkowski, Tschaikowsky and Liszt. Hofmann's performance of Moszkowski's "Caprice Espagnol," and later of the Liszt rhapsody No. 2, caused frenzied applause and cheering, with encores following encores that the pianist was obliged to add.



The three hundred and thirty-second concert of the Société Nationale, given at the Salle Pleyel, brought forth a program of compositions, mostly in MS. form, including a

sonata for piano and violin by Jean Poueigh (first hearing), three songs by Gabriel Fauré, nocturne for 'cello by D. E. Inghelbrecht (first performance), "Petits Tableaux Campagnards," four songs (first audition), by Claude Guillot, and a string quartet by J. Guy Ropartz. Nearly all of this music was of the ultra-modern style, more interesting than entertaining, the production serving its purpose, however.

At the Students' Reunion of last evening, Mrs. William J. Baird, a beautiful singer with a high soprano voice, was heard in the "Ave Maria" of Bach-Gounod, "Il Re Pascatore" of Mozart, and the valse air from "Romeo et Juliette."



JOSEF HOFMANN.

ette," by Gounod. Constance Edson, a youthful violinist of promising talent, played with Mr. Tilletson a sonata for violin and piano by César Franck, besides several solo numbers, including the Bach aria. Rev. Ernest Warburton Shurtliff's address was on "Hidden Foundations."



Madame Roger-Miclos, the well known pianist, has inaugurated a series of matinees ("Intimités d'Art"), to take place on Saturday afternoons, in the Théâtre Royal. In these matinees the pianist will have the assistance of such popular talent as Mesdames Bréval, Hatto, Jane Hading, Marie Lecomte, Lina Pacary, Madeleine Roch, Segond-Weber, Cécile Sorel, Silvain, Thénard, Georgette Leblanc, Marthe Régnier, Yahne; MM. Brémont, G. Enesco, Gauthier, Joseph Hollman, Albert Lambert fils, Mounet-Sully, Silvain, Firmin Touche, Paul Viardot, Johannes Wolff; Mlle. Sandrini and M. Raymond, of the Opéra; besides the vocal quartet of L. Ch. Battaille; Mesdames Astruc, Olivier, and MM. Drouville and Hérad.



Grace Whistler-Misick, the solo contralto of the American Church in Paris, gave a little song recital at Washington Palace before the Ladies' Benevolent Association. Mrs. Misick, whose voice of rich and sympathetic quality seems to improve with each hearing, delivered with good taste and expression the aria, "O Don Fatale," Verdi; "Gesang Weyla's," Wolf; "Im Kahne," Grieg; "Arioso," Delibes; "Thou Art So Like a Flower," Chadwick; "Gray Rocks and Grayer Sea," Vannah; "Fallah! Fallah!" Van

der Stucken. Mme. F. de Faye-Jozin played the accompaniments in a musical and helpful manner.



At the last "Matinee Musicale," Madame E. Colonne, assisted by her vocal pupils, Alice Bitsch, 'cellist, and M. Plamondon, tenor, offered her guests a delightful program of music, including half a dozen compositions by M. J. de Camondo, for voice and 'cello, besides selections from C. Carrisan, Berlioz, Marc Delmas, Saint-Saëns, Monsigny, Hugo Wolf, Schubert, Bach and Handel. Mlle. G. Donnay presided at the piano.



Madame G. Whitney-Hoff provided an interesting program selected from the compositions of Gabriel Fauré at her last "Salon Musicale." The executants were MM. G. Fauré, the composer; Charles W. Clark, baritone; MM. Salmon, 'cellist; Gaubert, flutist; Hayot, violinist, all appearing in excellent form. The music began with Fauré's first quartet in C minor; "Automne," "Clair de la Lune," "Les Berceaux"—three songs finely delivered by Charles Clark; élégie for 'cello; fantaisie for flute; "Poème d'un Jour," an interesting group beautifully interpreted by Clark, with the composer at the piano, a berceuse for violin ending the program. By request, Charles Clark added a number of songs in his happiest style, which were sympathetically accompanied by Richard Hageman.

Among the two hundred and fifty guests present were Prince de Lecca, M. et Madame Hardy-Thé, Count de Fitz-James, General and Mrs. Wilson, Captain Roy C. Smith (naval attaché) and Mrs. Smith, Marquise de Frénoys, Mr. and Mrs. Audenried, Baroness de Heckeren, Madame Danesi, Mrs. Millington-Drake, Count and Countess Griffon de Sénac, Baron de Fonseca, Mrs. Grace Whistler-Misick, Mr. and Mrs. Morton Mitchell, Mr. and Mrs. Harris Phelps, M. et Madame Klotz, Madame Peytel, Madame Paraf, Count and Countess Macé, Marquis et Marquise de Wentworth, Madame Yeatman, Mr. Holman-Black, Frank Holman, Mr. Campbell-Tipton, Mr. and Mrs. W. J. Baird, Mr. and Mrs. Lillie, Mr. Marcus-Simons, Mrs. Harjes-Moore and others.



Madame Teresa Tosti, a contralto well known in Paris, gave, at the Washington Palace, a vocal recital, pictorially illustrated, styled by her "Visions Musicales," in which she had the able assistance of Bernard Hemmersbach, pianist, and M. Piotorgorsky, violinist. The program, divided into three parts—old masters, the classics and the romantics—contained, among other selections, these songs: Air from "The Messiah," Handel, with tableau by Rubens; "Come un Ragio," Caldara, tableau by Salvator Rosa; "Bergerie," Gluck, tableau by Watteau; "Der Doppelgaenger," Schubert, tableau Nürnberg; "Serenade," Schubert, tableau Claude Lorrain; "Vieille Chanson," Haydn, tableau Greuze; ending with "Soir de Printemps" of Rubinstein and the Proch "Variations."

Madame Tosti is an artist possessed of musical knowledge and interpretative skill, always singing to please her audiences.



Cesare Galeotti and Lucien Capet, two of the best ensemble playing musicians in the "Ville Lumière," are giving a series of concerts at the Salle Erard.



Mlle. Marguerite Martini last Thursday gave one of her "auditions," which was, as usual, highly successful.



Madame Marchesi will resume her Sunday afternoon receptions, beginning February 4, and to continue until Easter.



Mark Hambourg and Fritz Kreisler celebrated their Paris réentrée during the past week at the concert of the Société Philharmonique. Jointly and individually they met with tremendous success, being loudly applauded by a house full of friends. Both pianist and violinist are old favorites here—but their program, if a critical remark may be allowed, was too long for a good many of the audience to stay it out.

Together they played a Mozart sonata in A major at the opening and substituted a Beethoven sonata in the same key, op. 12, at the close for the Schubert fantaisie.

Kreisler's violin numbers were the allemande, courante and double of Bach, and a group comprising the E major prelude of Bach; "Chanson Louis XIII et Pavane," by Louis Couperin; "Humoresque," Dvorák; prelude and allegro in E minor, Pugnani, and a menuet by Porpora.

The selections of Hambourg contained d'Albert's transcription of the Bach D major prelude and fugue; gavotte and variations in A minor, by Rameau; and a Chopin group, including the ballade in F, nocturne in B, two studies, A flat valse and the andante spianato and polonaise, op. 22. In all, not a short program, it must be admitted,

especially when recalls and extra numbers for both artists had to be allowed.



The question who is to be the director of the Opéra has been definitely settled by the Government. The privilege of Gailhard has been renewed for a year, so now the problem which for some time past has agitated the artistic world of Paris has been solved for the time. I could have amused your readers by giving them the various reports which were current on the boulevards, but I never had any doubt as to who would be the director of the Opéra. The last time Gailhard was seen working at his desk as usual he said with a calm smile: "I have nothing to say except that I am director of the Opéra."

Artistic circles have in every way shown their sympathy for Gailhard and their satisfaction at the renewal of his privilege. Even those who hold different views from those of the director of the National Academy of Music on certain points—and there are some who do hold these different views—recognize that he is in every way fitted to conduct the direction of the Opéra. Eighteen years of office, during which the state has had a tranquil time and art a remarkable progress, give sufficient proof that M. Gailhard remains the right man in the right place.



The new opera by Ch. M. Widor, founded on the lyric drama, entitled "Les Pêcheurs de Saint-Jean," furnishes to the musician a series of pieces such as the baptism of the boat, chorus of sailors going to the harbor, chorus of sailors drinking, tempest at night, and a procession of priests, choir boys, and all the accessories of realism. The subject is a simple one and not very new—a rich fisherman who refuses to give his daughter in marriage to a poor young pilot. There is a storm, the rich fisherman is in danger, and the young man whom he has driven away saves his life, and is received as his son-in-law.

In this work M. Widor has produced three symphonic themes, which will certainly be heard not only in the theatre, but also in the concert room. The first, the overture, deals with the tempest, with an occasional lull to permit an extremely melodious theme on which the declaration of the lovers is founded. The calm sea after the storm is shown in a series of ample and caressing notes spreading like a breeze on the waves, and the third, the "Christmas March," recalls the shepherd music which M. Widor improvises so exquisitely at Christmas on the great organ at the church of St. Sulpice. All constitute a framework into which M. Widor has woven an exceedingly masterly amount of harmony and a great force of sentiment.

The fourth act, in my opinion, drags too much. It is difficult to admit the naturalness of the long monologues delivered by the hero at a time when he is intensely excited by the danger of the storm and the distress of his betrothed.

at her father's peril. Still, with its sonorous final chorus, the work has produced an impression of noble treatment of a simple and even bald subject.

The interpretation was excellent. The beautiful voice and dramatic grace of Claire Friché were well displayed in the part of the fisherman's daughter, and M. Salignac was equally good in the role of her ardent and tender lover. I must not omit to praise the orchestra, which did full justice to the composer's talent.



A short opera preceded "Les Pêcheurs de Saint-Jean," entitled "La Coupé Enchantée," founded on a tale by La Fontaine. The graceful music of M. Pierné is attached to the libretto by M. Matrat. The scenery is in the style of the seventeenth century, the young lover is in his seventeenth year, and his bride is in the seventeenth heaven. The score is full of pretty themes, and a charming number is that in which the herb, Lelie, expresses his astonishment and his unconscious emotion, when, for the first time in his life, he meets a woman. It is a somewhat similar idea to that of Shakespeare's "Tempest," where Miranda asks what Ferdinand is when for the first time in her life she beholds a young man. The music is fresh and charming, full of grace and verve, and the performance of the work was of a very high order indeed. Altogether Albert Carré is to be congratulated on the novelties which he has provided for the early part of the year. These operas, both new, were produced for the first time at the Opéra Comique December 26 last.



Answering repeated inquiries concerning the seating capacity of the principal theatres in Paris, I give below a few of the better known houses: Opéra, 2,200 seats; Comédie Française, 1,400; Opéra Comique, 1,300; Odéon, 1,400; Théâtre Sarah Bernhardt, 1,600; Vaudeville, 1,300; Gymnase, 1,070; Gaité, 2,000; Renaissance, 1,200; Châtelot, 3,000.



M. Armand Parent, the excellent Paris violinist, and leader of the string quartet bearing his name, has planned the production of Beethoven's entire works in thirty-two concerts, covering a period of four years. He will have the assistance of his quartet, MM. Parent, Loiseau, Vieux and Fournier; the Society of Chambre Music for Wind Instruments, MM. Gaubert flute, Bleuzet and Bourbon oboes, Mimart and Lebailly clarinets, Pénable and Vuillermoz horns, Letellier and Jacob bassoons, Grover piano, and Paul Landormy for annotations, besides a number of well-known pianists and singers. In addition to the eight Beethoven concerts, the quartet will give four others each winter devoted to modern music.



A good deal of interest has been aroused in Paris by the lawsuit between the violinist Jan Kubelik and the Dutch impresario Schürmann, both foreigners in this city. Mr. Schürmann claimed damages amounting to some 10,000 francs from the Bohemian violinist for failure to keep his engagements in Spain and Portugal. Kubelik pleaded that he was domiciled abroad, and that the engagement was to have been carried out in another country, therefore the question could not be decided in France. But the court decided otherwise, and M. Kubelik will now have to give his reasons before the judges of the Tribunal of the Seine for not keeping his contract.



After his election as President of the French Republic, Mr. Fallières went out and took a walk alone through the city. A few of those who met him recognized their new head and saluted him; others passed him by, not suspecting who he was. Having taken his constitutional, he quietly returned home. In a few weeks a mounted guard will set out to conduct him in state to the Elysée Palace, and his inauguration will be carried out with great pomp and ceremony.

DELMA-HEIDE

#### Saengerfest Notes.

Between 5,000 and 6,000 singers will participate in the triennial saengerfest of the Northeastern Saengerbund, to be held at Newark, N. J., June 30, July 1, 2, 3 and 4 of this year. The executive board of the festival has sent out the following outline for the five days:

Saturday, June 30—Reception of visiting singers.

Sunday, July 1—3 p. m., at Olympic Park, reception concert given by the Newark United Singers; 8 p. m., meeting of the delegates of the Northeastern Saengerbund, at Krueger's Auditorium.

Monday, July 2—10 a. m., mass rehearsal at Armory; 3 p. m. until 5 p. m., children's concert at Armory; 2 p. m., prize singing at Olympic Park; 8 p. m., first grand concert at Armory.

Tuesday, July 3—10 a. m., mass rehearsal at Armory; 2 p. m., prize singing at Olympic Park; 8 p. m., second grand concert at Armory.

Wednesday, July 4—10 a. m., Kaiser Prize singing at Armory.

The saengerfest was held in Newark in the summer of 1891.

#### WITHERSPOON IN CHICAGO.

Herbert Witherspoon had great success at his recent appearances in Chicago. The critics were unanimous in their opinions of this admirable American singer's art. Excerpts from the reviews in the Chicago daily papers follow:

Mr. Witherspoon was in splendid voice, and delivered his part with sincerity, dignity and a rare appreciation of dramatic values. It is seldom that an oratorio singer is able to remain true to the accepted style of that form of music and yet bring to it something of the intimacy of the lieder singer; yet, that is what Mr. Witherspoon accomplishes.—Chicago Inter Ocean.

Mr. Witherspoon, whose talents seem to fit him peculiarly for this line of work, was in splendid voice, singing everywhere with fine resonance, with invariable ease and accuracy in florid passages and with convincing sincerity. There are few singers today who are so successful as he is in hitting the happy mean between the formal, austere and woodeny style of the conventional oratorio vocalist and the undue emphasis of emotion which is incompatible with the spirit of religious oratorio.—Daily News, Chicago.

Herbert Witherspoon, the New York bass, gained fresh triumphs for his rarely sonorous, sympathetic voice. He was perhaps not at his best, a slight voice roughness manifesting itself and detracting in a small measure from the effectiveness of his upper voice—but his artistic interpretations, his remarkable articulation and musical taste made his singing a delight. In Tours' "Mother o' Mine," twice sung, and D'Hardelot's "I Know a Garden," Mr. Witherspoon displayed emotional quality and admirable breadth. His Irish songs were irresistible. It would be a pleasure to hear him often.—Chicago Examiner.

Mr. Witherspoon has demonstrated previously that he is a thorough master of oratorio singing, and at this performance he confirmed the former good opinion of his abilities.—Record-Herald, Chicago.

Mr. Witherspoon, who is known to Chicago concert goers as a singer of high qualifications, both in oratorio and in general concert work, displayed his finely sonorous voice in songs by Handel, Schubert, Hans Heermann, Tours and Parry, adding some old melodies. The resonance, flexibility of his voice, always held under good control, would make his work enjoyable in any case.—Chicago News.

Herbert Witherspoon gave a splendid presentation of the bass solos. "The Messiah" is assertive in character, and the force of declamation shown in "Thus Saith the Lord" put one instantly at ease regarding his understanding of the meaning of the work. His perfection of vocalization was manifested unequivocally in the florid passages of "Why Do the Nations." The figuration was brought out with perfect smoothness and exact rhythm, and there was a feeling of reserve force which was most satisfying. Mr. Witherspoon has absolute breath control, which gives to his singing great sustaining power. His enunciation is so distinct that every syllable is clearly understood, and his close attention to the values of consonants produces a legato of unusual artistic strength.—Chicago Post.

Mr. Witherspoon again fully satisfied with his delivery of the bass solos. He is a singer who is the possessor of brains, and he uses them. In other words, he is an artist, and his singing of both "Thus Saith the Lord" and "The People That Walked" was excellent, while his "Why Do the Nations" was a brilliant achievement.—Chicago Tribune.

Mr. Witherspoon exhibited the same glorious voice and the same artistic tendencies which have already established him. His diction is faultless, he has remarkable interpretative powers, and he is a singer of wide sympathies and marked intellectual qualities.—Chicago Examiner.

Mr. Witherspoon was in splendid voice, and gave a performance that was vocally finished and musically satisfying to an unusual degree. I was able to hear only his second group of songs, which comprised "Mother o' Mine," by Tours; "Love is a Bubble," by Parry; "Jeany Morrison," old Scotch, and "Black Sheep of the Silver Eye," old Irish folksong, but in these few he touched truly and surely all the keys from the deepest sentiment to brightest humor. Mr. Witherspoon almost embarrasses his hearers with the excellencies of his art. His voice is truly noble in quality, and he pours it out so freely and easily that one loses all thought of method, while the interpretative side of his art is as comprehensive as the literature of the song itself. He was applauded most warmly, and after repeating two numbers in his second group was obliged to add yet another encore.—The Inter Ocean, Chicago.

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All communications (with full details) should be addressed to Rudolph Aronson, No. 227 Riverside Drive, New York, and appointments will be promptly arranged.

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## MUSIC IN YORK.

YORK, Pa., January 31, 1906.

The performance of "The Redemption" was one of the most brilliant and satisfactory in every respect of the performances given by the York Oratorio Society thus far. It is considered the crowning work of the society, and has left a deep impression upon the community. This was the eighth concert of the third season of the life of the society, which grows and strengthens with each production. The interest of the entire town is enlisted in the cause of first class musical production, for which it is to be congratulated.

York surpasses Washington, the capital of the nation, in having an admirable opera house with modern equipment. A fine sounding board ceiling was recently added to the hall so that nothing possible should be lacking. York will bear watching by our musical people.

The Oratorio Society, as that in Baltimore, is under the direction of Joseph Pache, and numbers 250 of the best people of the place, who spare no pains to aid the cause. "The Messiah," "Elijah," "Creation" and "Samson" have been produced, and the memorable Mendelssohn Festival, with the Pittsburgh orchestra and prominent soloists, account of which was given in these columns in April of last year, further proves this interest.

The York rendition of "The Redemption" had all the qualities of the "Samson" production in Baltimore, with added spirit, intensity and enthusiasm.

The remarks in regard to applause in connection with the Baltimore performance hold specially in relation to a work of the pathetic, sacred and dramatic character of "The Redemption." Recognition of personal execution should be reserved until the close of sections.

The York chorus had all the vocal qualities shown by the Baltimore society as result of Mr. Pache's training. The choral work was most beautiful and effective, powerful even in many portions. The orchestra, profiting by the strenuous drill of the "Samson" preparation, did wonderful execution in the descriptive passages of this work. The soloists seemed to be drawn into the deep sympathy and earnest feeling which from the first measures made a unit of subject composition performers and hearers.

Nicholas Douty had much to do with this through the pathos of his voice and clearness of pronunciation. Frank Croxton, too, seemed imbued with thoughtfulness, his vibrant tones adding much impression.

Corinne Welsh created enthusiasm with her fine contralto voice, understanding and unaggressive manners and winning charm. In the "Angel" solos, with harp accompaniment, she was particularly good.

Ada Chambers sang better than in "Samson," being thrilling many times and showing values as oratorio singer that are unusual. The high C, easily taken by her, brought down a thunder of applause.

Mrs. Franklin Spahr, a talented musical member of York's society, a soprano of distinction and singer of sweetness and sympathy, sang soprano portions of the work with great credit to herself and her teaching.

The opera house was packed, and many Baltimore musicians were among those present. One musician, James Averill, had come all the way from Salt Lake City to hear this oratorio. As in Baltimore, a social reunion was held, cementing the friendship and soothing the nerves of those most concerned. Director Pache was made the recipient of flowers, applause and congratulation enough to turn a less well balanced head.

"Madame Pache, I congratulate you upon having so fine a musician for your husband," were the words of C. C. Frick on meeting that lady at the door of her box at the

close of the production. Indeed, few know how largely indebted they are to this exceptional woman, for the care, sympathy, good judgment and lovely home surroundings, which make the strenuous life of this director possible and fruitful.

Many factors combine to make York an example in musical advancement. First, the spirit among its citizens to desire music as part of their lives, and to desire good music and none but good. Second, the refinement, progressiveness and initiative of its leading people, who with ready ear, willing hand, open pocketbook and personal co-operation have aided those worthy feelings to concentrate and produce. Third, good fortune in securing as musical conductor a man of musical ability, high ideals, information and knowledge of directorship. And last, but not least, the existence in the place of a quantity of admirable musical talent, needing but the training and outlet for activity.

Oratorio is regarded by the people of York as one of the best and highest types, not only of musical expression, but of human sentiment, and as such should be made part of the city's welfare. A list of the men and women who are active in this laudable work was made last year in THE MUSICAL COURIER and will be repeated in the near future.

Corinne Rider-Kelsey, Anna Taylor Jones, Clarence B. Shirley, Frederick Martin, Janet Spencer, Campanari, Edward Johnson, Luigi von Kunis, with those above mentioned, are among the soloists heard in connection with the York Oratorio Society. L. P. Merrill, of Boston; Mrs. Ormsby, Isabelle Bouton and Edward Johnson will be heard in the next concert, when Rossini's "Stabat Mater," Liszt's "Thirteenth Psalm" and Pache's "Spinning Song" will be given.

Much credit is due Mary Haines Taylor, accompanist, for the York Oratorio Society, who is indefatigable in giving of her trained gifts to this cause. Miss Haines has had a superior musical education in Berlin in both piano and violin. She is also a graduate of the Spruce Street Conservatory, Philadelphia; Xaver Scharwenka, Florian Zajic, Richard Zeckwer, Gustav Bille, and for counterpoint and fugue Dr. Leichentritt, are among her teachers. She is for the time settled in York, where she has a large class of the best people. She plays much in the Woman's Club, which, by the way, alternates music with its club work weekly. She is now associated with a non-music club being formed by Mrs. C. C. Frick for study and performance of good literature.

Ferdinand H. Linhard was organist of the "Redemption" production.

Mary de Chantal Mueller, of Baltimore, an accomplished harpist, associated with the music of St. Katharine's there, was the harpist of the concert. She is a girl of gift and serious intention, and showed good training and clear head, besides artistic sense and rhythm in the concert. As accompanist for Corinne Welsh's "Angel" she was particularly noticed.

A musical venture in York, undertaken by a Canadian, Dr. Radcliff, is growing and is to give a spring concert. This is a club of eighty select singers, to give unaccompanied, works of best composers, in the most finished style possible. Dr. Radcliff's concert of last season, with seventy voices, was such a success that the number is slightly augmented, but will ever be kept select as to musical quality. It is called the Schubert Club. There is likewise a Mendelssohn Club in the city, Professor Gipe director.

York numbers also a "Gibson" among its ardent and helpful oratorio friends, M. B. Gibson. A. B. Farquhar is president of the society. C. C. Frick, a man of exceptional musical information, feeling and critical sense, and D. P. Klindinst are men who, after a day's banking, stock, steel or other business absorption, think nothing of running over to New York to see an operatic or concert performance, and who will go to Canada, Baltimore, Washington, or elsewhere to enjoy, learn or help musical movement, provided it be sincere and good. What a privilege to have such men in a community. Their presence means also that of many noble women, and all speak for the advancement of true refinement, art and music.

FANNIE EDGAR THOMAS.

## SOME MUSICAL QUESTIONS AND ANSWERS

BY WILSON G. SMITH.

As musical critic of the Cleveland Press I receive many and diverse questions. Here are a few of them, with answers appended:

"Is it necessary for an orchestral conductor to go through gymnastic stunts in directing?"

Hardly, but it indicates to the players that their director is willing to work "overtime." Conductors, you must remember, are not like policemen; they cannot go to sleep on their beat.

"Why is classical music more difficult to play than popular music?"

Because there are so few willing to listen to it. Besides, a good pianist generally dislikes to disturb or interrupt conversation.

"Does musical criticism do any good?"

Yes; it furnishes bread and butter to him who writes it, and usually makes him popular (nit) in musical circles.

"In one of your critiques you referred to the similarity between yellow literature and ragtime music. Kindly explain."

Yellow literature is written and ragtime is rotten. It is a case of the written being rotten and the rotten being written. I regret that both are written and I know that both are rotten. I trust that my elucidation is clear.

"Please explain the difference between grand and comic opera?"

Grand opera usually supplies society with a musical accompaniment to social chaffing and tittle tattle. Comic opera amuses society by appealing to its musical intelligence. At grand opera the horse stands outside hitched to a carriage; in comic opera the horse plays on the stage.

"What is syncopated time?"

A note over due. Hypothecated securities are an instance of syncopated finance. In both cases the syncopater does time.

"What do you mean by a pianist having a fine touch?"

That he touches art with the same deftness and cleverness that a fellow uses when he touches you for "five." And now we come to think of it, one is touched for several piasters every time he hears a pianist touch the ivories. There is muchness in the touchness and also a touchness in artistic muchness.

"What is the difference between musical criticism and a hand organ?"

Local environment has much to do with the difference. In New York, for instance—judging from what I read in THE MUSICAL COURIER—these is none. Both are operated by cranks. THE MUSICAL COURIER is making monkeys of them. With the hand organ the monkey collects the "touch" money. So do the New York critics, if the deadly parallel in THE COURIER is a reliable indicator—and it is.

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## JOSEPH PACHE, DIRECTOR AND TEACHER.

BALTIMORE, Md., February 5, 1906.

Two notable oratorio performances have recently taken place—Handel's "Messiah" in Baltimore and "The Redemption," by Gounod, in York, Pa. This type of musical performance has no meretricious attraction to draw and interest audiences. Now, as ever, oratorio must succeed on merit, beauty and dignity in presentation. The one upon whose shoulders the largest share of responsibility rests in presenting great oratorio works must always be the musical director. He must be, first of all, a musician, a man of intuition, pure and clear and strong, to conceive and to interpret. He must have large knowledge, conviction, training, experience; also the gift to deal with men and women in order to keep them in tense and concentrated activity, without inducing the rash and stress, or the indifference that might cloud desire and keep them at home from the all important rehearsals. He must be understanding in detail of organization, be enduring in health and spirit, and, above all, be unflinching as to the truth of his mission and filled with its enthusiasm. He must also have the special gift of conveyance of feeling as to conception, in order that his workers may receive impression and be able to reflect it again upon the audience, more or less open to such impression. For so the great work of the higher musical education goes on.

Such a man is Joseph Pache, whom a wise and kindly fate has placed in charge of two important fields of musical endeavor, and under whose guidance both have been made to achieve and to prosper.

This director is endowed with magnetism, highly informed musical sense, a high strung artistic nature, large and deep, high ideals, capacity to rule and to attract, endurance, enthusiasm. He has in addition a record unimpeachable as man and as artist, and family, home, and surroundings exceptional in beauty of character.

Mr. Pache has been for twelve years director of the Baltimore Oratorio Society. He took hold of the organization at a critical juncture, and throwing himself heart and soul into the breach, has given to it the very best of himself in every sense. Today the chorus is said to be one of the best in the United States, in all that goes to make good choral rendition, richness of musical tone, freshness and ease in high and sustained passages, intelligent and distinct phrasing, concentration in attack, balance in voicing, solidity in the darker shades, inspiration and freshness in the lighter tones, and a general vitality that enthuses the hearers.

He declares himself to be always specially favored in having exceptionally good tenors, and many of them, a privilege which one must be a conductor to fully appreciate, and one so rare that it is indeed a cause for thankfulness. Mendelssohn himself expressed the burden made of Düsseldorf life by reason of lack of this precious commodity—the tenor voice.

One of the salient conditions under which Mr. Pache works is absolute independence and freedom in musical matters. He has no committees, juries, bands of hope or despair to interfere with activity; and he has entire control as to productions, rehearsals, choice and judgment of chorus members, of soloists, orchestra; in fact, in all things musical. It must be said for him that in the exercise of these prerogatives he has never yet in any way jarred upon the feelings or province of those with whom he is associated, being a gentleman of refinement and breeding, and understanding the ethics of dealing decently with one's fellows.

Of the works given by the Baltimore Oratorio Society under the direction of Mr. Pache are the following: "Elijah," "The Messiah," "The Creation," "The Redemption," "Life, Death and Immortality," by Hamerik (given for the first time by this society); Mendelssohn's "Hymn of Praise," a Mendelssohn memorial festival commemorating the fiftieth anniversary of the death of that composer; "Judas Maccabaeus," "Israel in Egypt," Verdi's "Requiem," "St. Paul," Haydn's "Seasons," "St. Elizabeth," by Liszt, and the first production in the world of "Moses," by Max Bruch (the score of which the Baltimore Oratorio Society were the first purchasers). The work was given the following year in Berlin by Bruch himself.

For the future are planned: Liszt's "Thirteenth Psalm," given at the request of Siegfried Wagner; "Hora Novissima," by Horatio Parker, and "Samson and Delilah," by Saint-Saëns.

Of soloists who have sung and played at the concerts of the society are Maud Powell, Harold Randolph, Mrs. Chas. Fernandez Morton, Charlotte Maconda, William Rieger, Evan Williams (eight times), Bispham, Lucy Tucker, Isabelle Bouton (warmly praised by the director), Gwilym Miles,

Herbert Witherspoon, Mary Zimmermann, Lloyd Rand, Lillian Pray, Mary Louise Clary, John Young, Julian Walker, Mrs. Hissem de Moss, Ellison van Hoose, Mrs. D. Harvey, Sara Anderson, Gertrude Stein, Myron Whitney (frequently), Miss K. Bradbury, Anna Taylor Jones, Frangcon Davies, Joseph Baerstein, Madame Jacoby, Laura L. Combs, Clarence Shirley, Frederic Martin, Etta de Montjau, Ed. P. Johnson, Campanari, Dr. Stockenbaker, B. Merrill Hopkinson, Gadski, Grace Preston, Nicholas Douty, Ericsson Bushnell, Mrs. A. M. Cochran, Pauline Woltermann, Janet Spencer, Ada Chambers, Clara Poole King, W. A. Wegener, and Emil Fischer.

Meantime, Mr. Pache was called to create and direct an oratorio society in York, Pa., a town possessed of a rarely virile and ardent musical spirit. Here, in its third season, the eighth concert, consisting of Gounod's "Redemption," was given this week with remarkable success, and merits which have engaged the interest of the press. The artists for this oratorio were Ada Chambers, Corinne Welsh, Frank Croxton and Nicholas Douty; also Mrs. Frank Spahr, a local singer and pupil of Mr. Pache, for, as may be supposed, the director is professor as well for a limited number of pupils in both cities. He teaches



JOSEPH PACHE.

vocal culture, part and song study and score reading. Capable pupils are privileged to sing the solo parts in rehearsals. Quite recently a Miss Mitchell created a little sensation in the Baltimore society. Mrs. Spahr is one of the best in the York studio.

In York a membership of over two hundred people, including those of wealth and position, are enthusiastic in oratorio work. Eight works have already been given, including Mendelssohn Memorial Festival, "Samson," "Elijah," "Messiah," "Creation," &c. The chorus work is characterized by the admirable qualities suggested for the Baltimore singers, and the best soloists are engaged, as in the latter city. Luigi von Kunitz, Janet Spencer, Corinne Rider Kelsey, Anna Taylor Jones, Clarence B. Shirley, Frederic Martin, Edward Johnson, Campanari and others have been heard there.

For coming concerts in York will be given Liszt's "Thirteenth Psalm," the "Stabat Mater," Rossini, and a spinning song by Mr. Pache, and more, of which later. Anita Rio, Isabelle Bouton, Van Yorx, Frank Croxton, L. P. Merrill, of Boston, and Edward Johnson will be among the soloists.

Orchestra work is well done in both these societies. Members of the Washington Symphony and Baltimore musicians are thoroughly stirred to best endeavor. Also the Pittsburg Symphony Orchestra has been placed under contribution. Stewart's Festival Orchestra, from Boston, augmented by members of the Philadelphia Orchestra, are engaged for future performances.

The men, both in Baltimore and in York, who are sustaining Mr. Pache in his work with the societies associate themselves personally and closely as to its success. They are people of first prominence.

## MUSIC IN THE PUBLIC SCHOOLS.

The next N. E. A. Convention of Public School Teachers of the United States promises to be an unusually interesting and progressive one. It will be held in San Francisco. This seems a long way off, but the time is now here when music in the public schools is assuming important proportions. Proper education of all those engaged in the work, united to natural and trained fitness for the work, is henceforth to be an imperative requirement of salary value. One cannot keep up with a regimen that is marching unless in step with the valiants. The way not to do this is to turn the back upon all advance movement, to sit down when the term closes and depend upon imagined superiority to keep ahead of the rest. An inferior order of talent that is kept bright and burnished is more valuable in the field of music than brilliant nature clogged by routine and dead thought.

Let all teachers of music in the public schools begin now to make preparations for the education to be received at the convention in California. The time is coming when there will be sectional institutes and conventions, calling for less extended journeying. But it is not yet here. Those who have passed through so much heroic effort and endurance up to now in this great cause of free musical education will not certainly be the ones to draw back before the delightful duty of July next.

For instance, Dr. Penrose, president of Whitman College, Walla Walla, Wash., will deliver an address upon the topic, "Music of the Public Schools from the Standpoint of the College President." Superintendent Vance, of Ohio, one of the best educators in the State, will speak on such music from the standpoint of a superintendent. Mr. Boyle, of Emporia, Kan., State Normal School, will speak of the now all important subject, the necessity of normal training for music teachers.

The suffering, almost crime, imposed upon the American music student, at home and abroad, by the liberty of untaught money makers to open "studios" and "schools" (sic), has taught a bitter lesson to parents and the public. It required time to learn it. Think of the progress evidenced in the above topic before a meeting such as the above. Mr. Ripley, of the Longfellow School, of Boston, will speak upon "The Ideal Supervisor of Music in the Public Schools." Dr. Rix, of New York Schools; Mrs. Constance Smith, of the University of Illinois; Mrs. Parsons, of Los Angeles; Mr. Gantvoort, of Cincinnati; Thomas Tapper, of Boston, one of the most cultured men in this work; Mr. Wetzel, of Salt Lake City; Miss Carpenter, of San Francisco, will be among the band of advanced thinkers who are alive to the importance of musical education as it should be, and who will be heard in these discussions.

In addition, there will be the presentation of a syllabus for the training of supervisors, and a course of study to be followed (under examination, of course) by the graded school music teachers. A day will be spent at the Berkeley University, of California, and one at the Leland Stanford University, all in observation and study of the advancement of music through proper education.

Think what all this means to the establishment of a national music art in the United States.

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## BALTIMORE.

BALTIMORE, Md., February 3, 1906.

The oratorio of "Samson" was well given here, under the direction of Joseph Pache. In the essential qualities of a work of its class, it was an admirable performance. The chorus, numbering some 350, had been in rehearsal for several months, and had been regular in attendance as the accidents of life and work in a large city permit. They showed the results of excellent training in previous works; were attentive to the leader, easily controlled. Their phrasing was clear, enunciation fair and shading proportionately effective. The tenors were especially good.

The soprano soloist, Ada Chambers, has a voice with a high ringing trumpet call in it, always on pitch, and without weakness or indecision. It showed to advantage in "Let the Bright Seraphim."

Frederick Martin sang the two roles of Samson's father and the giant challenger, with evident growth in vocal development. He shows the desire to enunciate well, also the effect of singing various roles in different registers, imposed upon him by his usefulness and popularity.

Janet Spencer had much to do as Micah, and did it admirably throughout, with evident interest in her work and the beautiful vocal organ for which she is noted. Edward Johnson's voice was in good condition, and he sang easily the taxing numbers representing the unfortunate Samson. All the big choruses were well done.

Director Pache is handicapped, of course, as all directors in his place must be, by lack of permanent orchestra and ensemble rehearsals. The question of tempi in ensemble, as in solo performance, must ever remain a delicate and difficult question to settle. Director Pache had frequent and evident recognition from the audience with something like an ovation between the parts. Would it not be best in works of this character to confine all applause to such periods? Tali Esen Morgan insists upon this in his oratorio performances, asking that not only absolute silence, but a concentration upon the thought of the work, be observed. The result justifies the measure.

Despite the heaviest rainstorm of the season, the attendance was most creditable to the city spirit. The Lyric is a large house. It was well filled. The audience was attentive, interested, somewhat undecided as to applause owing to knowledge of the director's desire for silence. People evidently were disposed to applaud many times, but were not quite sure whether it would be agreeable or whether it was quite the time; recitatives and characters being welded and divided somewhat unusually in this work. For all of this the above suggestion as to silence is worthy of attention. Let this be definitely expressed before commencement of a work. Baskets of flowers were passed to the conductor and much interest was manifested also by an agreeable reunion of the principals after the performance, when congratulations were exchanged. Mr. Pache is essentially social in nature, and this is one of his recommendations quite outside of his musical qualifications.

A list of the leading supporters of oratorio in Baltimore will be given here later, they being well worthy of gratitude and appreciation. That of George T. M. Gibson, for instance, should be told weekly, in just recognition of his untiring personal endeavor, intelligent musical suggestion and encouragement, as president of the society.

Liszt's "13th Psalm," "Samson and Dalilah," by Saint-Saëns, Horatio Parker's "Hora Novissima," and the new "Spinning Wheel" song, by Mr. Pache, will be heard on coming occasions. The soloists are already engaged. The chorus is expectant and alert. Let the public learn early the dates of performance and save the evening regardless of sacrifice in other directions, for of all musical endeavor

in a community none stands for so much in the higher education as oratorio. (See elsewhere for further details.)

D. Merrill Hopkinson, mentioned elsewhere as soloist of the oratorio society, is one of the most active baritones in the country. His press notices would fill a volume and form a list of all the large cities of the United States and Canada. He sings unremittingly summer and winter, and seems to have no trouble in securing engagements for which many pine and strive. He has now taken on the recitation of poetry to music, notably that of "Enoch Arden," to the music of Richard Strauss.

Among recent engagements were the following: The fiftieth anniversary jubilee of Hebrew Ladies' Society, held at the Lyric; concert of the Men's Association of Brown Memorial Church in an "Evening with Tennyson." Here he sang an arrangement of "Break, Break, Break," by Martine, written for and dedicated to him; also selections from the "Princess," by Homer and Sullivan, and gave the recitation of "Enoch Arden." Again, in a Mendelssohn evening, songs and selections from oratorio. And in Washington, "The Messiah," at St. Paul's Church; Mr. Winchester, director and organist; Thomas Evans Green, tenor soloist.

In the Forest Glen musicales, at Washington, Dr. Hopkinson is prime favorite. Delaware, Richmond, Hagerstown, Atlantic City, Birmingham, Ala., have all recently paid tribute to the genial baritone by personal and press recognition. He is also director of the Madison Avenue Temple choir and of Brown Memorial Church, where he also sings. In the latter, he is to form a mixed quartet in a few weeks, and much new musical activity is planned. The singer has sung frequently at the Peabody, in the various singing societies of the country everywhere, and bore active part in the Mozart celebration, falling, by the way, upon the birthday of the Kaiser, January 27.

Miss Groppe, 819 North Monroe street, is one of the capable musicians of Maryland, being organist, pianist, teacher and coach for soloists. Possessing sight reading powers of exceptional value and clear musical sense, Miss Groppe has been offered flattering inducements by leading soloists to go to New York and elsewhere to aid them in preparation of big work.

Mr. and Mrs. William Groppe, brother and sister-in-law of Miss Groppe, are prominent choir singers in Baltimore choirs and societies, and sing much elsewhere as well.

Mrs. J. W. Loose, is sister-in-law of the well known originator of illustrated vocal work. Her husband also plays. She is a member of the choir of the Immaculate Conception and of the oratorio society, showing her interest in the latter by being one of the number to go to York, Pa., to hear the "Redemption," directed there also by Joseph Pache.

Mrs. Banning is another enthusiast, who never misses opportunity to hear works in both cities, and is active and enthusiastic in the work and as student of the director. Other students are Mrs. Korff, of Baltimore; Mrs. Knapp Mullan, now of Washington; Miss Mitchell, who, as contralto, sang solo roles in the "Samson" rehearsals, reflecting great credit upon her teacher, and Mrs. Franklin Spahr, of York, who sang soprano parts in the "Redemption" with marked ability. A gifted York student married and gone West last week is much missed in the circle.

Mrs. Ormsby and L. P. Merrill, of Boston, Isabelle Boulton and Edward Johnson are among the soloists to sing in coming oratorio concerts in Baltimore. Frank Croxton

is engaged for a coming repetition of the "Redemption." This singer and Nichols Douty left the Baltimore and York concert halls to sing elsewhere, Mr. Douty for Washington, where he gave a charming recital at the Friday Morning Club, and at the residence of Mr. and Mrs. Bruce King in the evening of the same day. Frank Croxton went to Philadelphia to sing at a private affair of Dr. C. C. Chadwick, the composer.

The song composed by Joseph Pache and to be sung in Baltimore and York is entitled, "At the Spinning Wheel," words by Rudolph O. Ziegler, translated by Wanda Hartshorn, and published by Novello. It is dedicated to the Beethoven Chorus, of Baltimore, is attractively written and promises to be popular.

Corinne Welsh is a valuable oratorio and concert singer, with flute like voice, true and expressive and sympathetic, winning personality. She has the marked good looks of the Spanish type, with vivacity that makes her remembered.

Frederick Martin should be heard often in Washington. This singer and also his wife, now teaching vocal music in New York, express deep gratitude to Etta Edwards, formerly of Boston, now in Los Angeles, Cal., for conscientious teaching and valuable instruction.

Albert Hemmingway, manager of Sanders and Stayman's beautiful new music rooms, and his young wife, are enthusiastic music lovers, attending performances and doing all they can to promote the cause. Mr. and Mrs. Gilbert Smith are likewise interested and energetic. Jeanne Taylor, a sister of the latter, the violin artist, is in Germany perfecting her art.

G. Wright Nichols was organist of the Baltimore oratorio concert. Ferdinand H. Linhard of the York performance. Both are accomplished musicians.

Gadski had sung in a previous performance of the "Redemption" here, and is remembered by the Oratorio Society for many charming qualities.

John McCloskey, the "Minstrel" in Ella Wheeler Wilcox's and Luscombe Searle's "Mizpah," is one of the very best artists of that class ever heard in theatrical work. He has a truly beautiful voice, sense of expression and fitness of things, unusual even in strictly musical circles, and a youthful exuberance in singing his love strophes worthy of a Tannhäuser.

A. Lee Jones, of the Fayette M. E. Church, gave a Mendelssohn musical performance last week. Marie Rose Smith, soprano (daughter of the basso), Cora Barker Janney, Dr. Merrill Hopkinson, A. Lee Jones, tenor; Mrs. Henry Franklin, pianist, assisted by a chorus of eighteen voices, were of the musical company. A reading was given of Mendelssohn's life and music by Lida Thompson. "On the Sea" and "An Old Romance," as four part songs, "On Wings of Song," and the duet, "Wert Thou in the Cold Blast," three songs without words, and caprice brilliant for piano were performed, with selections from St. Paul and Elijah. There are two other concerts planned in a series of this character, the essays preceding being arranged with care by Mr. Jones himself. The next will be an American song, February 22.

Clifton Davis gave a song recital by his best pupils recently. T. Boyd Spiller having a fine baritone, and engaged in Christ Church choir, is one of these. The von Fielitz "Eliland" cycle was given, also a group of

Knabe Piano  
Used

## AMERICAN TOUR

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French songs and songs by MacDowell, Mack, Finden and Loewe. Mr. Davis is one of those modern and energetic professors who sends many capable singers into professional fields.

The Clavier Piano School, under the direction of Susan Bray Dungan, is flourishing at 118 North avenue. Interesting musical education is going on there of which the Clavier study is but one fundamental.

One unwise way to read THE MUSICAL COURIER is to read one's own name and nothing else. "One's own name" is liable to appear two, three, even four times in the web of news and suggestion that makes of the paper a mosaic or tapestry of all musical activity. A Baltimore or Washington musician is apt to be mentioned as example, possible candidate, or as desiring position in three or four cities, as the thought of him or her comes when writing. Burden is constantly being added to correspondence by the "Oh, I did not see," "Will you find me back numbers," "What date was so and so," "I am so sorry I missed," "I just read my name and supposed that was the only mention in the paper," of irresponsible and superficial persons in the music field. Why lay down a music paper filled with movement of the most vital and interesting character of the whole world of music, satisfied on sight of one's own little name. This happens every issue. Read the paper through.

FANNIE EDGAR THOMAS.

#### FRANCESCO GRUBER, TENOR.

A recent telegram from Milan, Italy, tells of the striking operatic success scored by Francesco Gruber, of New York. At the Vercelli Theatre, Vercelli, Italy, Mr. Gruber sang the leading tenor role of "La Traviata" with such brilliancy as to win the unqualified approval of prominent Italian critics.

For several years Mr. Gruber studied in Milan and Berlin under the leading masters. The similarity in appearance between Mr. Gruber and Caruso is such as to have won for him the appellation "Caruso the Second."

Mr. Gruber is a son of Col. Abe Gruber, a well known leader in New York politics, and he is a grandson of one of Germany's foremost tenors. The following paragraphs are culled from recent criticisms in the principal Italian newspapers:

In the scene and air of the second act he sang artistically, and received much applause. In the gambling scene he sang particularly well and proved himself to be a very intelligent actor. It is necessary to have a voice in order to be an artist, but one must also possess a musical temperament, the soul of an artist, and intelligence. Mr. Gruber possesses all of these qualities, and we are sure he will not fail to win very soon a place among the most distinguished lyric artists.—La Nuova-Gazzetta Vercelles, Vercelli, January 5, 1906.

Tenor Gruber, in the part of Alfredo, earned the sympathies of the general public. He has a well modulated voice, interprets the part very well, and won applause after his aria and "scena della borsa."—Il Loggione, Milan, January 5, 1906.

The other interpreters were, tenor Gruber and baritone Fagnani, who were with Miss Dilli. They were much applauded. It is a curious fact that all three are Americans.—Il Mondo Artistico, Milan, December 21, 1905.

At Vercelli, in Verdi's "La Traviata," Francesco Gruber, tenor, won the approval of the public. He is an intelligent singer, with a good method, and undoubtedly has a future that will be crowned with more than ordinary success. Notwithstanding the fact that this is his first appearance in public, he sang with assurance. He possesses distinguished qualities and above all a sweet and insinuating voice.—Lo Staffile, Florence, Italy, December 28, 1905.

Gruber, the Alfredo, divided the honors of the evening with the prima donna—beautiful voice, good method, intelligent actor; well applauded.—Il Palcoscenico, Milan, December 28, 1905.

Francesco Gruber, tenor, can be truly happy over the success he attained at Vercelli in "La Traviata." Although a debutant he showed himself to be a good and intelligent actor, and gave evi-

dence in the part of Alfredo of possessing a beautiful voice and a good method. He was obliged to repeat the "scena della borsa" amid enthusiastic applause.—Il Trovatore, Milan, December 23, 1905.

Gruber, the Alfredo, with his fine voice and good method, divided the honors of the evening with the prima donna.—Il Teatro, Milan, December 20, 1905.

Tenor Gruber, debutant, possessing good qualities, divided the honors of the evening with the prima donna.—Rivista Teatrale Melodrammatica, Milan, December 16, 1905.

#### MRS. BYRNE-IVY, A RISING STAR.

Mrs. Byrne-Ivy, the contralto, is rapidly coming to the front as a singer of exceptional ability. Being the daughter of a famous American sculptor, early familiarity with the highest ideals in art fills her work with unusual charm. She possesses a contralto voice of rare quality and the great gift of personal magnetism.

Singing for several seasons with the famous Bostonians under the name of Mary Palmer, Mrs. Byrne-Ivy made a notable success as Allan-a-Dale in "Robin Hood." Later she joined the American Opera forces, under Henry W.



MRS. BYRNE-IVY.

Savage, scoring even a greater success in grand opera. Mrs. Byrne-Ivy had no intention, however, of remaining permanently in opera, and, terminating her engagement with this organization, decided to devote herself to concert and oratorio. An earnest student, this singer developed into a convincing artist—the practical stage training giving her an inestimable advantage over most concert singers. Mrs. Byrne-Ivy's scholarly interpretation of any work she undertakes places her among the foremost artistes of the day. From a favorite singer in light opera to an artist interpreting with intelligence and depth of sentiment the work of great masters is a far cry—and such unfailing devotion to an ideal deserves the recognition that has come to this fine artist.

That she has won this recognition is proved by the appended press notices:

This was Mrs. Byrne-Ivy's first appearance in this city, and the warm reception that greeted her after her ability was known, could not but be very gratifying to this conscientious artist. Her voice was a revelation, and the demand for an encore was spontaneous.—The Cincinnati Enquirer.

Mrs. Byrne-Ivy has a voice of singular richness and sweetness.—The Philadelphia Bulletin.

Her voice, a beautiful and well trained mezzo contralto, of mellow quality and perfect intonation, is used with the artistic taste and feeling which are her inheritance.—The Albany Journal.

Mrs. Byrne-Ivy is possessed of a full, rich contralto voice of singular charm.—The Montreal Gazette.

Mrs. Byrne-Ivy sang "Eye Hath Not Seen," and left nothing to be desired in tone and feeling. \* \* \* Singing so rich in expression as hers never fails to touch the heart.—Yonkers Statesman.

Mrs. Byrne-Ivy is a contralto of more than ordinary attainments.—The Philadelphia Record.

Her method is admirable and her tones are as mellow as those of a flute.—Kansas City Journal.

Her singing secured the same earnest attention that she compelled last year on her first appearance.—The Pittsburgh Press.

Special mention should be made of Mrs. Byrne-Ivy. She possesses one of the mellowest and most sympathetic contraltos heard in many a long day.—Binghamton Evening Herald.

The song recital given by Mrs. Byrne-Ivy was a pronounced success, the program embodied songs from the eighteenth century, modern classics and modern ballads.—The Newark Call.

Mrs. Byrne-Ivy is gifted with a voice of exceptional flexibility and sweetness, which she uses with much art. One of her characteristics as a singer was especially praised—her distinct enunciation.—The Musical Courier.

Mrs. Byrne-Ivy gave a recital of oratorio selections at All Saints Cathedral last evening, creating a deep impression upon all who were fortunate enough to hear this sincere artist. Gifted with a beautiful voice and rare, artistic ability, Mrs. Byrne-Ivy is rapidly earning a position among the foremost oratorio and concert singers of the day.—The Albany Press-Knickerbocker.

#### More Success for Hamlin.

George Hamlin, the well known tenor, gave another of his delightful and enjoyable recitals at Music Hall, Chicago, on a recent Sunday afternoon. That his program was a decided success was evidenced by the enthusiastic way in which it was received.

The following press notices are of interest:

Mr. Hamlin, in wonderfully good voice, sang a group of impressive Brahms songs in his newly found artistic fashion. In some of these songs Mr. Hamlin found the true note of expressive merriment, and in the Campbell-Tipton song, "The Crying of Water," dedicated to himself, he sang with intensity and dramatic vigor.—Chicago Examiner, January 15, 1906.

Mr. Hamlin has sung so many times in Chicago that further comment seems to be superfluous. Our music loving and concert going public owes him thanks, nevertheless, for his care in selecting new and beautiful songs for his concert programs. The songs by Reger and Campbell-Tipton's "The Crying of Water" deserve special mention for beauty of thought and musicianly workmanship.—Chicago Post, January 15, 1906.

The following have studied under MR. HERMANN KLEIN:

ORATORIO—Mme. Suzanne Adams, Mme. Katherine Flak, Miss Estelle Harris, Mrs. E. Leonard, Mme. Clara Poole, King, Mrs. Susan Hawley-Davis.

OPERA—Mme. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Mlle. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mme. Gadaki, Mme. Schumann-Heink, Miss Fritz Scheff, Mr. A. Dippel, Mr. A. Pennarini.

GERMAN DICTION—Mme. Adelina Patti.

## HERMANN KLEIN

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## WASHINGTON.

WASHINGTON, D. C., January 31, 1906.

In the correspondence which this scribe receives daily there are often some interesting, but really deplorable messages, such as the following:

TO WASHINGTON CORRESPONDENT OF THE MUSICAL COURIER: Will you kindly put me in communication with some musicians in Washington who would be glad to give their services on this occasion? It would, of course, be a great advertisement for some capable singers or players. Besides it would be such a great kindness for them to do this, and then the noble assistance in the propagation of good music, for we have none but the best, and want, by the way, none but attractive artists. There are, besides, many homes of rich people here, where, I make no doubt, young and attractive musicians would be able to get a hearing before a large number of our best society. The advertisement of performing in such places would be invaluable, of course, to those making their way. Hoping, &c.

MRS. BLAKE.

This is the answer:

Professional musical people are those born with special gifts, talents, powers, in more or less degree, not possessed by others. In so far they are people of value, more or less exceptional. In order to train those powers to more or less capability, they have had to pass through a crucial pocketbook test, in payment, more or less, for instruction, more or less, supposed to be received. That this education might be of monetary value, the element of distance must have entered into such education, musical education in the United States being largely estimated by miles between home and the studio. Unexpected (and never little) expense has been entailed in the board, clothing, washing, cab and car fare, music books and paper, of more or less value, and for cure of sickness, and spirit more or less damaged in the attempt.

Out of the studio, these folk have been in touch (touched, some would say) with various and sundry palpitating forces, all destined to place signboards for them in the pathway leading to fame and fortune. Meantime, food, clothing, rent of floor and ceiling, washing, gloves, veils, hats, cleaning of apparel, tips large as room rent, car fare, express, telephones, and other civilizing necessities and luxuries, have been slowly but surely gnawing the bottom out of their purses, more or less sizable, more or less unfilled. Activity costs them at every turn, non-activity eats them alive, soul and body.

They want to perform, it is true, and that badly; to sing, to play, and to get some of the return which, of course, no "real artist" desires, but without which none can even "desire," viz., money, in coin or paper.

Of course, the only way to receive such remuneration, is from people who need their services. The others do not need them, no more than well people need doctors. If sick people do not pay doctors, who on earth will?

A lady entering upon business for the first time, once went to the president of a trolley line to ask for free passes upon the line, urging the frequency of her travel, and the consequent strain upon her finances.

"But, my dear madame," quoth the man of wheels, "we are running this road precisely for such as you. For who else would we run it?"

There is no musical enterprise in any locality, of any age, standing or degree of prosperity, that can not, that should not, and that may not, among its expenses, provide for some remuneration for the people who are to make of that enterprise a success. If such cannot by any means be made possible, then the existence of such enterprise is by the just balance of things, just a defection of exact rectitude, to put it mildly, and should not persist in existing.

It is a well known principle of human nature (not made divine, alas, by music business) that gratitude ceases with effort of the bestowee. "Carry a person for ten years," &c., says the fable. Interest in free singers, free-players, never outlives the turning off of the switch which lights the platform upon which they have (in hope) performed. "We will do as much for you," and "If ever the occasion occurs to reciprocate," should be expunged, and that with a very wet sponge, from the slate of musical activity, especially.

In a country where flowers are esteemed by their cost alone, there particularly is the advertisement inducement, as an inducement to poverty, especially weak. The blessings (and the people, singers and players) who are remembered and "asked again" are those

who cost, and cost dear. The higher the cost, the higher the esteem, the longer the remembrance, the more certain the next invitation. The singing, the playing, the accompanying, that is done upon an empty stomach in coarse underwear, and none too fine glove, is not of the kind either to produce the exciting and indelible impression that may be valuable to the artist without a cent.

A group of people in society, club, association, will spend fifty, one hundred, three hundred dollars on flowers, wine (nasty, lunatic making wine), cigars (almost as bad), carriages, "artistic printing," and again, "little suppers," and again, other futile things, who "cannot possibly" hand over a five dollar bill to one of these most of all needing people, young artists.

As for hostesses of rich homes, and money being burned in selfish and thoughtless directions, and who want flesh and blood "free," no words are too bitter or too true to call them to a sense of humanity.

As for the "noble missionary work for music," that such needing people are expected to do, there is a maxim about being just before being generous, which belongs with emphasis right there.

When will people wake up to a sense of the unfitness and injustice in this free performance scheme, which has depleted so many unfortunate musicians?

In view of the above and more, we must decline to send on, as requested, names of those willing to swell the list of social and commercial victims in the world of music art.

An International Festival of Praise in Convention Hall (a barn-like market place, with beets, cabbage, hams and fowl for company) will be held on the evening of February 2. The occasion being the anniversary of Christian Endeavor work, encore of a remarkably successful affair of similar nature, given last year in Baltimore at the Lyric Music Hall. Percy Foster, notable in this beautiful work, will conduct a chorus of over 500 voices.

On Sunday evening the Marine Band, under the direction of Lieutenant Santelmann, continued their successful series of concerts, the first in their history. The next will be held on February 11. Ole J. May distinguished himself by artistic and musically playing of solos upon his instrument, the euphonium. He was enthusiastically applauded and encored. The annotations on the programs are written by this gifted musician, and a bright illustration relating to Washington life, appearing in a recent paper, was signed by his name.

Robert E. Seel and Albert Wacker won applause in duet, a serenade by Titl for flute and French horn. The "Leone" overture opened the concert, which was closed by a comical contest, in which the resources of various instruments were heard to advantage.

Claudia Stuart, principal of the school for girls of that name, announces a fifth season European tour, to take place in June. The Garcissens have planned a travel and study trip for this summer, in which education shall be carried on every day.

The Hamilton Institute announces a reception for the evening of Saturday, February 3; Fairmount Seminary will have a lecture-recital affair on February 1. John Porter Lawrence and Anton Kaspar will perform this program with explanations: Grieg sonata, op. 8 and 45; first movement of Schumann concerto 54 (the orchestra part arranged as heretofore suggested); Hubay's fantasy, Dvorak's "Humoresque," four Chopin numbers, Weber rondo, and Rubinstein etude in C. This is a serious program for a young ladies' seminary, but music advances in all departments of life, and the Fairmount is one of the progressive educational institutions.

Those who go to "Mizpah" (Ella Wheeler Wilcox and Liscombe Searell) note the artistic vocal qualities of the "minstrel," John McCloskey, who sings well. He will be found to be far above the average, and many students may find example in his work.

Susanne Oldberg has moved her vocal studio to the Belasco Theatre building, where she has larger quarters and a delightful "music room," as she prefers to call her studio. Mrs. Oldberg spoke and sang this week before the Normal School girls, who are deeply interested in the subject of music teaching. Part of the entertainment was the playing of selections by Schubert, Schumann, Brahms, Beetho-

ven, Grieg, MacDowell, &c., all the best literature, requiring the girls to state the authorship of the compositions. Many of our choir singers, many of our music teachers, indeed, many of our critics, could not determine between Schumann and Mack. The sun do move.

Johannes Miersch has had a grand success as violin artist with the Philharmonic Orchestra in Indianapolis. He was recalled many times and the press speaks highly of the work.

Mr. and Mrs. George H. Clark, of Canton, Ohio, are in Washington. Mrs. Clark is one of the notable contraltos of the country, a Washington girl, student with the late Madame Perkins here, and co-student with Geraldine Farrar, Aly Bentley, and others. As Harriette Crum much was expected of this singer, but Cupid (highly justified in his interruption) won her to another life. She is active in music life, however, soloist of a prominent choir, and of the Oratorio Society, flourishing there under Director Somers, and soon to give "The Messiah." Why people should leave Canton, Ohio, a place with a splendid auditorium and oratorio society and orchestra, and pass a season in the capital of the nation, which has not even a concert hall, no orchestra, and no thought of an oratorio society, and where coming artists must perform in a market shop or a theatre, is a mystery.

B. Frank Gebest, the Washington piano teacher, has given another of his pupil recitals, with the assistance of W. T. Matson, basso. The Misses Keys, Ratcliffe, Dorch, Clarinne McCarty, Vivian Matson, Freda Egbert, Alice Lanahan were among the young pianists. Beethoven's sonata in F minor, overture "Czar and Zimmermann," by Lortzing; Mendelssohn's fantasy in F sharp minor, and his Spanish dance in C, were among the compositions played. Mr. Gebest, who has passed a prolonged study time himself in Germany, is most happy over the success in every way of this season.

Clara Drew is preparing two pupils' recitals. This artist, an authority by gift, training and experience, is warm in her praise of the artistic work of Susan Metcalfe in connection with the Boston Quartet concert here. Olga Samoff will be soloist with them on their next appearance, March 26. This young artist is an intimate friend of Geraldine Farrar, by the way, and speaks enthusiastically of her success abroad, her coming engagement here in grand opera, and her beauty. These American girls!

Beulah Chambers is, with others in Washington and in Baltimore, most enthusiastic over the playing of Arthur Rubinstein. Much interest attaches to his return, many not having heard him who will now do so, and there being some discussion as to certain original points. He returns soon.

Herminie Scheper is professor in charge of the musical department of the Hamilton Institute this year. A pupils' recital took place there recently. Fanny Brown, Marquerite Jenkins and Clara Travers sang songs. The Misses Hith, Cora Smith, Louise Rossner, May Hayward and Madame Jannaihita played piano selections. Music is made an important study in this school, and exceptional opportunities are provided for the attendance of the young ladies upon the best concerts.

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Mary A. Cryder has this season arranged happy events for the following artists: Francis Rogers, Ella Stark, Mlle.



## Mrs. Grace Dyer Knight

CHURCH—SOPRANO—CONCERT  
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## WASHINGTON ADVERTISEMENTS.

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Harden-Hickey, Franceska Kaspar, Lucie Petersen, accompanist and pianist; Claude Cunningham, Rollie Borden Low, Ida Martin White and Adolf Glose. Several of these appeared at the White House.

On Sunday evening Miss Lieberman, whose piano classes are among the largest in the city, gave a musicale by a few advanced pupils, with the assistance of outside artists, one a singer from Paris.

Miss Chenowith, a popular contralto, and pupil of Katherine Eldred, is to give a recital at the Reading Room for the Blind in the Library on February 15. She will be assisted by another pupil, Miss Barber (Mary Morris) soprano; Mrs. Raymond Dickey, violinist, and by Jennie Glenman, who will share accompaniment with Miss Eldred. This earnest teacher has recently passed a season with Hattie Clapper Morris in New York, and has brought back important exercises.

The recital given at the Friday Morning Club this week by Nicholas Douty, of Philadelphia, was one of the most artistic and enjoyable ever given there.

Katie Wilson-Green is again in the field, announcing grand opera for the week of March 22. "Queen of Sheba," "Tosca," "Lucia," "Hänsel and Gretel" and "Pagliacci" are promised, with Caruso and the entire Metropolitan Company.

Mr. Bispham was in town this week.

Bessie Abott, accompanied by Isidore Luckstone, were artists at the recent musicale given by Mrs. Perry Belmont.

Francis Rogers sang with great success at Mrs. Slater's musicale last week. Alice Burbage was at the piano. The singer gives a recital tonight at the Executive Mansion, Annapolis, Md., with Bruno Huhn, pianist. The concert will be for a local benefit. Governor Warfield has lent the mansion for the occasion.

The Saengerbund of Washington, directed by Henry Xander, are to give a special Mozart Festival on Sunday evening, the affair being postponed from the birthday date for reasons. Irene Dietrich, lyric soprano, will be among the soloists. She will give an aria from "The Marriage of Figaro."

The Mozart anniversary was observed at the Mae Reynolds School. An interesting program was given, including a movement from Mozart's D minor concerto.

Names of artists and other musicians are scattered through this paper frequently and not confined to one mention. They are cited, suggested as example, as possible candidates, as desirable for position, &c., in many accidental ways, and on different pages. The one who reads nothing in the paper but his or her own name the first time it is seen, does not see all that is said concerning him or her.

If there is any place in which any reader would desire THE MUSICAL COURIER to be placed in order to be helpful to him or her, and if the desire is stated legibly, it will be immediately granted.

Public school music is receiving consecutive attention in the paper. The matter is worthy the attention of FANNIE EDGAR THOMAS.

#### MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sidney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rüdner, dean and piano teacher. Faculty: Geneva Johnstone-Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Herman C. Rakemann, violin; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; Lotta Wills Hough, piano; John Porter Laurence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

The Bristol School—Special advantages in music; separate French residence.

Thomas Evans Greene—Tenor, recitals, oratorio, opera, teacher of singing.

Katie Wilson Greene—Teacher of singing, manager of the world's greatest artists.

Josef Kaspar—Teacher of violin, music director.

Susanne Oldberg—Vocal teacher, coach for cycles, cantatas, &c.; provider of artists for church, salon and other affairs.

Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Ella Stark—Concert pianist, large and varied repertory, European press notices, teaching.

Grace Dyer-Knight—The art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

Mrs. Bradley McDuffie—Vocal teacher, chorus and choir direction.

The Hamilton Institute—Regular courses for music, vocal and instrumental.

Adolf Glose—Concert pianist, coach with advanced singers, teaching.

Margaret E. Upcraft—Concert pianist, special accompaniment, teaching.

Miss Mary A. Cryder—Vocal teacher, manager for first class talent. Drawing room music a feature.

The Gamble Concert Party delighted a large audience in St. Paul's Church last night, with a program well chosen and excellently rendered. Mr. Gamble had made many friends on previous visits and he was welcomed last night with a warmth of applause that his good work deserved. The dramatic instinct marks all his numbers and in addition he sings them with a splendidly trained and musical voice. "Le Tambour Major," his first number, was illustrative of both his vocal powers and his dramatic feeling, qualities that shone brightly in his closing number, a Hungarian folksong, by Korhay. Associated with Mr. Gamble are Verna Page, violinist, and Sam Lamberson, pianist, who are quite worth while hearing. Mr. Lamberson will be heard from. With technic, sympathy and understanding, he is sure to take his place among pianists of the first rank. He is now doing work that cannot be readily criticised, so fine is his tone and admirable his interpretations.

A specially delightful feature of the program was the character of the selections. Every number was marked by a positiveness of thought and definiteness of color.—Fort Worth, Tex., Telegram, January 26, 1906.

#### THE PHILADELPHIA ORCHESTRA IN WASHINGTON.

WASHINGTON, February 1, 1906.

The Philadelphia Orchestra has completed arrangements to give five concerts in this section of the country next year. Part of the organization gave a musicale at the White House on Monday evening. Numbers by Beethoven, Mozart, Svendsen, Volkmann and Richard Strauss were played.

The concert on Tuesday afternoon was a triumph for the orchestra and for the young artist, Olga Samaroff. Beethoven's C minor symphony and Wagner's "Faust" overture preceded the Liszt concerto in E flat. Max Schilling's prologue to "Edipus Rex" closed the program. Madame Samaroff played delightfully. Lightness, brilliancy and finish, supplemented by Russian emotion, caught and held the audience from the first. She was recalled five times with the heartiest applause. She has charm and grace and will be warmly welcomed when she comes again with the Boston Symphony Quartet.

The audience was of good size. Another audience was regretfully compelled to miss the concert through the impossible hour of 4:15 p. m., consequent upon lack of concert halls in Washington. It is a shame.

The orchestra comes again on February 27, with Arthur Rubinstein as soloist. The program for that date will include Franck's D minor symphony, the Saint-Saëns piano concerto in G minor, Beethoven's "Leonore" overture, No. 3, and "Les Preludes," by Liszt.

#### Lawrence-Kaspar Recital.

WASHINGTON, D. C., February 2, 1906.

The joint recital at the Fairmount Seminary, by John Porter Lawrence and Anton Kaspar was of unusual interest and value. Some helpful remarks by the pianist preceded the performance of the music.

The numbers included two movements of the Grieg sonata, No. 8, and one movement of the sonata, No. 45; preludes 1, 2, 3 and 7, Chopin; the Chopin impromptu in F major; two Chopin etudes and the first ballade, rondo from Weber's first sonata and a Rubinstein etude. These works were admirably played.

Mr. Kaspar played Hubay's Hungarian fantasy in masterly style, and the Dvorák "Humoresque" as few give it. In the first movement of the Schumann concerto he played a skillful arrangement of the principal oboe, flute and clarinet parts of the orchestral score, as accompaniment for Mr. Lawrence's solo.

This was a special recital, not one of the regular school musicales. It was listened to and applauded by the students and a privileged number of guests invited.

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# MARY HISSEM De MOSS

Teacher of  
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ACKTE  
GRANDJEAN  
and others



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PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1707 and 1708 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880  
No. 1350

MARC A. BLUMENBERG EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, FEBRUARY 7, 1906

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THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

## BELGIUM—

BRUSSELS: Messrs. De Chenwe &amp; Fils, 14 Galerie du Roi.

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LEIPZIG Ernest B. Rausser, Gottschee Str., 21a, in the Central Theatre Building.

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## SWITZERLAND—

GENEVA: Mr. Hess, 6 Boulevard du Théâtre.

## EGYPT—

CAIRO: News-stands.

## SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States	41 5s	Austria	50.00
France	81.25 fr.	Italy	186.
Germany	25 m.	Bosnia	81.25 fr.

SPENCER T. DRIGGS BUSINESS MANAGER

## Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months	\$35.00	Nine Months	\$75.00
Six Months	50.00	Twelve Months	100.00

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One inch, 3 months.	\$75.00
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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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“BOITO'S 'Nero' will be produced within the year.” Which year?

THE season of 1905-06 is dying! Long live the season of 1906-07.

POVERTY has its advantages. It keeps the professional musicians from going to the Opera.

WILL any dividends be declared this year on music in New York city? All replies treated confidentially.

THE critics discovered a work by R. Wagner last week, entitled "Meistersinger." Its composer is said to be very talented and particularly apt at close harmony.

THE remaining three Philharmonic concerts will be conducted by Ernst Kunwald, Victor Herbert and Fritz Steinbach. The Philharmonic season ends on March 24.

THERE was an announcement made last week in THE MUSICAL COURIER of a prize composition contest in Missouri, to close May 1, 1906. John Hector B. Rice authorizes THE MUSICAL COURIER to say that he will not be a competitor. The committee may now rest easy.

ERNEST KUNWALD, who is to conduct the next pair of Philharmonic concerts on February 9 and 10, arrived in New York last week. Kunwald was at one time a lawyer in Vienna, but of late has been a conductor at the new Royal Opera of Berlin—not the one of which Strauss and Muck are the directorial heads. Another post held by Kunwald was the leadership of the Frankfort Municipal Opera, where he is said to have done some excellent work. In Europe he does not rank among the so-called "prima donna" conductors.

HENRY W. SAVAGE, proprietor and manager of the Savage English Opera Company, and producer of "Parsifal" in the vernacular, sailed for Europe Saturday on the Koenigin Luise. He will be away until Easter, visiting Paris, Berlin, Munich and London, where he intends to engage some new singers for his English production of Wagner's "Ring" next season and to arrange for the production here of several important European operatic novelties. Mr. Savage should try to procure Strauss' "Salome"—but perhaps he has already done so.

WHAT the Jury Thinks is spreading its beneficent influence o'er all this broad land. Word comes from Syracuse, N. Y., to this effect: "Several months ago one of the daily papers gave up its music column and has since treated all music events as mere news items. Now another paper follows suit and announces that it will print no more music criticism. What a quiet time we shall have here!" Syracuse is no jay town. It has a university, and now that it has discarded music critics it will become musical quickly and thoroughly.

THE Dresden critic of the London Times writes to his paper: "'Salome' is 'Tristan' raised to a higher power, but without the suggestion of the hothouse, with the temperature of the open air. The score is a monument of complexity and subtlety, but it seems to be a complexity of harmony and orchestral color rather than of polyphony. This, from the technical point of view, seems the most remarkable feature of the music; but from one hearing it is impossible to speak of this with more certainty. Possibly it is by this that Strauss means to reproduce the simplicity of the text. Still, there are passages of polyphony in which Strauss' well known mastery asserts itself triumphantly. He has written nothing more impressive than the passages for the orchestra which precede and follow the only appearance on the stage of Jochanaan and Salome's final soliloquies over his severed head. Here we have themes subtly interwoven and splendid musical drama. The sardonic humor of Strauss has never been more characteristically shown than in some of the music of Herod and in the ensemble of disputing Jews."

## A LITTLE OF EVERYTHING.

**M**R. EUGENE E. SIMPSON, formerly on the Chicago staff of THE MUSICAL COURIER, has been transferred to Leipzig, Germany, where he will represent this paper. Mr. Simpson left on the steamship Finland, Red Star Line, on Saturday for Antwerp, and is due at Leipzig about February 20. He is known throughout the West as an analytical writer on musical subjects, and his work in our Chicago department has been very satisfactory.

Mrs. A. T. King, formerly representing this paper in Boston, has been transferred to London, England, to co-operate with our British department, in charge for many years past of Mr. Montague Chester. Mrs. King reached London three weeks ago. The Boston and New England department of this paper is in charge of Mr. H. I. Bennett, formerly of San Francisco.

A new MUSICAL COURIER office was opened at Indianapolis three weeks ago, and is in charge of Wylna Blanche Hudson, formerly of Boston.

Mr. Hugh Craig, of the paper's staff, is still in Davos Platz, Switzerland, but will be transferred to London during the spring season.

There are still a number of points not properly covered by correspondence, but this is partly due to the apathy of the people themselves. This paper is prepared at any time to establish a permanent representation provided sufficient encouragement will be offered by those interested in the vital questions of music.

Several additional offices will be opened in Europe during this year. Our Moscow correspondent, M. Navernowsky, has not been able to attend to correspondence because of interruptions due to the political troubles in Russia.

**T**HE prospectus of the new scheme to give grand opera by Oscar Hammerstein in his magnificent temple of the muses, the Manhattan Opera House, has been issued and as it is still suggestive in many of its features nothing definite can be said.

**OSCAR HAMMERSTEIN'S PLANS.** The plan is to open next October, either on a subscription basis or a popular presentation of opera in the Italian, and to offer to New York the best and the latest in grand opera.

Mr. Hammerstein has illustrated his capacity to accomplish what many have declared to be impossible in various phases of theatrical enterprise, and when it was supposed that he was no longer in the field he suddenly sprang again into prominence as the owner of three or four or more large theatres and part owner of many dramatic enterprises, and now, besides being at the head of these, he also comes before the world of music as the proprietor of a great opera house, seating, including boxes, more people than the Metropolitan Opera House, and owning an institution for which he will have paid over one million dollars when its full equipment has been completed, and all paid for and paid for solely by him.

A man who has accomplished what Hammerstein has done in this community, with powerful financial and social and other factors in opposition, must be reckoned with in any scheme placed before the public, and it can therefore be accepted as a fact that he will open a grand opera season of

unusual attractiveness at the time appointed and he will manage to maintain it.

In its embryonic state his proposition cannot yet be analyzed; he himself is still occupied in filling out the skeleton of the work he is about to launch. He has a variety of courses from which he can select, and, no doubt, he will announce attractions and operatic novelties, for he has been in Europe and has studied the operatic situation thoroughly on the other side.

He can readily perceive that the old régime at the Metropolitan will not be able to alter its course to any extent, for the principles operating there are involved and admit of no such freedom of action on part of the manager as Hammerstein will enjoy in managing his season. The power of fashion as personified in the box-holders of the Metropolitan, who dictate to the management which stars to engage, rules the selection, and through the entrenched influence of Nordica, Eames and Sembrich no soprano can be admitted without their consent, as is also the case with Melba at Covent Garden. Caruso will not permit any tenor to appear co-equal with himself, and Mr. Hammerstein therefore has the European star field open for selection if he feels disposed to compete on the basis of a star system.

If he decides to pay their fees he can secure their services. If, on the other hand, he concludes to give grand opera on ensemble principles at popular prices that method can also be adopted by him. At all events, he has a most interesting problem before him, and those who have studied the man have confidence in his ability to solve it.

**T**HE MUSICAL COURIER is in receipt of the following interesting letter from Ernest Newman, which explains itself, and therefore needs no comment. Mr. Newman seems to have gotten his teeth on a fine controversial morsel, and he shakes it thoroughly, as his wont, before devouring:

**A PROTEST FROM NEWMAN.** A few weeks ago Sir Edward Elgar gave utterance to some opinions on 'absolute' and 'program' music that were singularly ill reasoned and self contradictory. In a later lecture he tried to save his case by denying the admirer of program music the possession of the 'really musical ear'—a proposition so wild as hardly to call for serious discussion. He has returned to the question once more, and this time, I think, he has given his own theory a more effective quietus than any of his opponents could have done.

"In an interview with a representative of the Musical World, he is reported to have said that 'program music was essentially the literary man's attitude toward an art with which he had sympathy, but of which his knowledge was comparatively small. As much as anything, it was brought into existence through the influence of the critics, and, needless to say, it pleased them.' This, as a now dilapidated political personage once said, 'Grows more and more sad!' Sir Edward has overlooked the little fact that if program music is a weakness, the people primarily responsible for it are not those who listen to it, but those who write it.

"When poor Beethoven wrote the 'Pastoral' symphony, the 'Coriolan' and 'Egmont' and 'Leonora'

overtures, and the 'Battle of Vittoria,' he was then not a musician with a really 'musical ear'; he was only a literary man dabbling in an art 'with which he had sympathy, but of which his knowledge was comparatively small.' Sir Edward has recently called Richard Strauss 'the greatest living composer.' But Strauss, since he ceased to be a boy, has written practically nothing else but program music. He is, therefore, merely a literary man. Wagner, too,—the Wagner who wrote the 'Faust' overture and a number of other overtures and preludes that are really symphonic poems under a different name—was only a literary man. Berlioz and Liszt were merely literary men.

"There are very few of the musicians of the past and the present who are not struck off the roll by one broad smudge from Sir Edward Elgar's finger. Kuhnau, Couperin, Schumann, Weber, Raff, Tchaikowsky, César Franck, Debussy, Weingartner, Klughardt, Rheinberger, Hoffmann, Goldmark, Vincent d'Indy, Paul Gilson, Bizet, Saint-Saëns, Godard, Massenet, Rimsky-Korsakoff, Gade, Smetana, Dvorák, Borodin, Glazounow, MacDowell, Loeffler, Sibelius, Bantock, Holbrooke—not one of them is 'essentially' a musician. 'So are they all, all literary men.' And that they may not feel too lonely in their disgrace, Sir Edward Elgar kindly joins them, though whether he quite intended to do so is an open question.

"'If you point out to him,' says the interviewer, 'that much of his own work is program music, he laughingly acknowledges that you are quite right; he has written program music because he cannot write anything else.' On his own showing, then, he is merely a literary man, sympathetic toward music, but with comparatively small knowledge of it. When one gets such conclusions as these from certain premises, there is not much difficulty in deciding the premises are hopelessly wrong. But it rather looks as if the new Birmingham aesthetics were going to be as bad as the new Birmingham economics."

**T**HIS paragraph was in the New York Sun on the morning following the Sembrich recital last Thursday:

And how skilfully she made her program, with what a keen perception of contrast and variety, and yet with what a just judgment of suitability in the matter of sequence.

Oh! oh! what bad taste on the part of the critic, when it is whispered in well informed circles that Madame Sembrich consults the critics of the dailies on the make up, arrangement and contents of her program, and pays them for writing "notes" and "annotations" for it. Some persons might see in the quoted paragraph a clear case of self praise, and the Sun critic should be careful not to put himself under suspicion in a community where the motives of the critics have been and are being impugned so severely, although there is no wrong in it.

**NICE TO BE A "NO,"** said a grand opera **CRITIC'S WIFE.** prima donna of much prominence the other day, "I never meet any of the New York critics, but, entre nous, I'll tell you my secret. It is that I am always very attentive to their wives and often invite them to luncheon, so why shouldn't I get good notices?"

## LEGALIZE THE VOCAL PROFESSION.

THE following letter, received by THE MUSICAL COURIER, discusses an interesting point in a thoughtful manner:

322 WEST THIRTEENTH STREET,  
PHILADELPHIA, January 27, 1906.

*Editor The Musical Courier:*

In interested comment on your very pertinent editorial relating to the law and the musical profession in your issue of THE MUSICAL COURIER, January 24, I would recall to your mind that it is science and not law that decides what the physician's equipment shall be—the law slipping in only to see to it that the physician who would practice upon the public has such equipment as science demands and approves.

When musicians form a scientific body, as physicians have done, through which they can offer to the musical profession every opportunity to keep up with the latest scientific truth as to music, then it will be comparatively safe for the law to take the same relation to the musical that it does to the medical profession.

Such a basis would not entirely eliminate incompetent musicians any more than it entirely eliminates incompetent physicians, but it would go a long way toward reducing the percentage of incompetency by its standards and by the opportunities it would give for gaining knowledge of the newest scientific truth.

As to the function of the law in such matters, the time must come when there will no longer be any law making bodies in the social order; when for legislatures will be substituted bodies of scientific investigators whose business it shall be to search out scientific truth and its application to existence along all lines of individual and sociological life; when such scientific truths shall be the only laws of the social order, legal machinery being of use simply to see to it that these laws are carried out.

May these things be!

Alice Groff.

Music, unlike medicine, is an art and a science, and its treatment professionally is consequently subject to different and more manifold conditions. From the very beginning the person entering the realm of music does so in an artistic spirit or impulse, and it is only subsequently that the science of music is entertained, although there is a large percentage of musicians that never has had any scientific musical training.

There are, all over this globe, musicians practising their profession who have never studied any of the scientific divisions of music, and the basis of the art—form itself—is merely a question of feeling or emotion with them, apart from any intellectual grasp of the science itself. This is particularly the case with vocal teachers the world over, many of whom have not even the ability to accompany on the piano the arias or songs they teach to their pupils.

That particular science applying to the vocal organs is not meant; it is the science of music apart from music as an art. Form, structure, and contents scientifically elaborated are to these teachers a sealed book. But with the vocal teacher the knowledge of physiology is also demanded by a large section of teachers, who claim that without an intimate control of that particular knowledge the pupils' physical organs of the throat and chest are apt to become injured.

Our correspondent will at once observe how vast the difficulties are that must be faced in any attempt to organize the vocal teaching profession from these facts, and the additional fact that, unlike the medical or legal profession, no certificate of study or graduation is required from any one who pleases to give lessons in music, just as none is required from any one who desires to give instruction in drawing or painting. All that is necessary is to hang out the sign or make the announcement, and even these accessories are not necessary.

The profession of music is self-constituted; there is no authority that can forbid its practice, notwithstanding the fact that many musicians are graduates of European Government music schools. Music being an art, a gifted musical nature self-taught or taught by a private teacher may produce

much greater artistic results than the certified graduate of a Government school.

For these reasons there is no standard, no gauge of measurement exists from which to establish proficiency authoritatively, and therefore no scientific test can be established, because those who would feel themselves unfit to endure it would refuse to recognize the fitness of those who would attempt to enforce it. This is the genuine, bottom reason for the fact that no musical clubs, consisting purely of professional musicians, could ever be permanently established, notwithstanding many attempts in that direction. Even socially musicians do not admit equality, the contention being based on the refusal of one set to be judged by any other. There are musicians who deny to Richard Strauss the gift of composition, and there are vocal teachers who call those pianists "fakirs" who are giving vocal lessons, the claim being put forth that a vocal teacher must be a singer in order to give lessons in singing, and meanwhile the pianist who gives vocal lessons claims that the singer who is not sufficient of a musician to accompany songs artistically on the piano cannot teach in the vocal art, the latter being music more than it is a physiological or merely vocal art—or at least as much.

The State, as this paper states, cannot decide. These opposing forces would neutralize any attempt at legislation, and no Legislature could interfere. Even in France, with its Department of Culture, its Official Musical Conservatoire, with branches outside of Paris, has never legislated against those musicians or teachers who are not graduates of its school, and today Paris has among its vocal teachers Americans, Germans, Italians, Spaniards, and others. None of these foreign teachers are compelled to submit to Government inspection or control; not even in militant Germany, where American teachers are also located giving lessons.

No; the scientific test, based chiefly on the certified standing of the applicant, does not exist, even in unusual instances, in the profession of music, where personal standing, record and influence are the operative factors of position. And these elements will have their power and force upon legislation whenever attempts should be made at enactments.

As to Miss Groff's Utopian proposition, based upon an ideal sociological state, we are unable, with the space at command, to offer suggestions. But if, in place of law-making bodies, we should have substituted scientific investigators, the whole situation would become altered, and then, very naturally, no such reply as this would be made to her communication. Let us first see how the Russians will succeed in their efforts at a new dispensation.

ONE of the New York morning papers, in an editorial, states the following:

The usual European artist of celebrity who comes over here does so with the full knowledge that New York is the financial opportunity of his life and with the intention of saving every penny he can. He comes as a banker and not as an artist.

All of us know the story of the illustrious German singer who lived, for the sake of the address, at a fashionable hotel, but "rushed the growler" to the neighboring and humbler saloon when she wished for a glass of beer, beer being fifteen cents a bottle in the hotel, and her salary at the opera being a thousand dollars a night.

It has never yet been settled whether Tamagno washed his socks at a hotel or sent them to a cut-rate laundry.

The waiters at another Broadway hotel are reported to have received, at the hands of an operatic darling, the sum of 50 cents as largess for services rendered during a four months' stay. Many other examples of such startling munificence could be told.

It is also known that Lilli Lehmann did her own laundry work, and the parsimony of artists that come here from Europe is conceded in many cases.

At the same time, it must not be forgotten that these amiable people have their good qualities too, and some of them are very hospitable, particularly with the musical critics of the daily papers. When we read the daily papers we can always distinguish those that are hospitable and those who are parsimonious with them.

**T**SCHAIKOWSKY was an ardent lover of Mozart's music. This is what the greatest Russian composer wrote to his patroness, Frau von Merck, about Mozart's greatest opera:

Mozart's music has not the subjectively tragic quality which is so powerfully expressed in that of Beethoven. But this did not prevent him from creating an objectively tragic type, the most superb and wonderful human presentment ever depicted in music. I mean Donna Anna, in "Don Juan." Ah, how difficult it is to make anyone else see and feel in music what we see and feel ourselves! I am quite incapable of describing to you what I felt on hearing "Don Juan," especially in the scene where the noble figure of the beautiful, proud, revengeful woman appears on the stage. Nothing in any opera ever impressed me so profoundly. And afterward, when Donna Anna recognizes in Don Juan the man who has wounded her pride and killed her father, her wrath breaks out like a rushing torrent in that wonderful recitative, or in that later aria, in which every note in the orchestra seems to speak of her wrath and pride, and actually to quiver with horror—I could cry out and weep under the overwhelming stress of the emotional impression. And her lament over her father's corpse, the duet with Don Ottavio, in which she vows vengeance, her arioso in the great sextet in the churchyard—these are inimitable, colossal operatic scenes.

**I**n view of the collapse of the Russian Symphony Orchestra tour, under the management of J. B. Warren, it seems rather curious that now, at this late time, some of the parties connected with the orchestra officially, as officers or otherwise, are attempting to withdraw from responsibility. They noticed the advertisements in the papers, they saw that Mr. Warren had his name associated with this enterprise, and they must share with Mr. Warren, or whoever it may be, any responsibility of disaster. Even if they are not legally responsible with Mr. Warren, they are morally responsible for permitting the use of the name of the orchestra for all this time, and it will be impossible for them to appear before the public with proper credentials if they now permit those people in the various cities, with whom Warren negotiated and who have lost money thereby, to suffer without making some attempt to compensate them.

**T**HE Philharmonic Society's scheme of importing foreign conductors for single or double performances having resulted in the capture of some of these foreign conductors by Philharmonic rivals, who have engaged their services after their local reputation had been made through the Philharmonic, will no doubt put an end to the system, particularly as President Andrew Carnegie favors Victor Herbert, THE MUSICAL COURIER candidate, as permanent conductor.

**F**REDERICK A. STOCK is to lead the Chicago Orchestra for the next three seasons at least. This is official, and should set at rest all silly rumors about the importation of a foreign conductor for Chicago.

**M**USIC will bring the dead back to life," says the New York American. It's a pity Mozart is buried so far away and couldn't hear his "Don Giovanni" as produced in New York not long ago.

**T**HE Russian conductor, Safonoff, will leave for Europe on Saturday, February 10.

HERE is trouble in store for a certain local music critic. He has been obtaining sums of money from musicians under false pretenses for some time past. Three of these musicians who were victimized recently by his blandishments, having met and compared notes,

**ANOTHER MUSIC CRITIC CAUGHT.** discovered that each had paid tribute money to him, receiving nothing in return. He had

promised to "boom" these musicians in the local papers—his own employer's and others—and also in newspapers throughout the country. For this work he demanded money in advance, declaring that, besides being a critic, he was a member of a syndicate that disseminated news and that he shared his profits with the company. The victims of this unctuous and smooth-spoken compiler of musical squibs readily complied with his demands, but never received a line of publicity from him or his syndicate.

Now they have decided to resort to legal measures to regain the money they paid in advance for the long promised criticisms and notices that never materialized. If the prosecution is properly pushed it will result in some startling exposés of the methods in vogue in musical journalism as personified by some of the members of the craft. And what will the owners and the shareholders of the paper that employs this critic have to say about this sort of thing? Are they conducting the newspaper for the critic's revenue only? Don't they pay him sufficient salary to enable him to live without being a parasite upon the profession of which he is hired to write news?

This alleged syndicate is supposed to promote publicity, but none of its many subscribers ever has seen a line of publicity that this syndicate has sent out in return for the fee of \$50, or \$25, charged in advance. In at least three cases of which we now have evidence in writing, this man, in his work for the syndicate, has used his position as a critic as an opening wedge to obtain sums of money averaging \$100. From all three he took valuable books containing their press clippings of their work in the West, Europe, or locally, and never returned them or any of the photographs that passed into his possession.

It is these last seemingly invaluable articles that apparently have troubled the musicians as much as the loss of their money, and now two of the victims have consulted lawyers to find a means of regaining their books and photographs.

This is the usual manner of presenting his case: "My syndicate furnishes news material to the following list of eighty papers. Here are some of the sample pages that we send out" (shows a fine-looking list of Boston, Philadelphia and Chicago papers).

"You see, these musical articles also include pictures, so if you just give me some photographs I will have the plates made, and in less than a week your picture will appear in papers all over the country."

"Our fee is \$50 per month in advance for our services. If we fail to do much the first month, we will double our efforts the second month," &c.

Collects the \$50, and doesn't bother the musician until a month later.

On many other occasions THE MUSICAL COURIER has been informed of the fact that certain musicians

have been imposed upon by unscrupulous critics connected with New York newspapers, but owing to the modest wish of the victims to suffer their losses in silence, it has been usually impossible for this paper to expose the perpetrators. In this case instanced, no doubt the proper officers of the law will take cognizance of the facts.

with music! Break every instrument! Gratifying, indeed, is this dissension in the May Festival chorus. It is the beginning of the end. The foundations of the temple of music are being undermined by our society and soon we will stand on its ruins. We shall mock the musicians with our triumph and the community will acclaim us as saviors of the country. Long live the Society for the Suppression of Music."

**NICHOLAS LONGWORTH, SR.**, father of the

fiancé of the President's daughter, was one of the founders of the Cincinnati Society for the Suppression of Music. When the Cincinnatians were having trouble with their May Festival not long ago, the Society for the Suppression of Music issued this amusing manifesto: "We rejoice and are exceedingly glad at this dissension in the ranks of the singers, as we cannot but regard it as the disintegration of the May Festival chorus that has long afflicted this community. Victory will soon crown our efforts and the deathknell of music be sounded in this city. There can be no doubt that what we stand for is taking possession of the minds and hearts of the people. On every side signs of a breaking up of the forces of music are apparent. Like the conquering Japs with the dying Russians, we are closing in on the enemy, and if they are not in full retreat, it is but a short time before we shall see only their backs. We hope this will be their Mukden. This is a period of trust investigations, of monopoly smashing, but is there in the world a more ruthless octopus than the musical monopoly? Down with this trust, say we. Music is a firebrand in any community. It is the fruitful parent of strife. It disturbs churches and does not hesitate to lay its impious hands on the sacred institutions of the family. Often have we known a happy home to be disturbed, almost broken up, by music. 'Song,' we are told, is one of three most potent agencies in the fall of countless generations of men. Musical instruments are just as bad. If you want to stir the minds and hearts of men to mutiny and rage, just have a brass band play some battle 'hymn' and blood and death will follow. Shall we then suffer this fearful monster of music to longer stalk abroad to corrupt your youth and undermine the pillars of government and our most cherished institutions? Emphatically, no. A thousand times no! Down

**T**HE New York Tribune's music critic says of the heroine in Wagner's "Die Meistersinger":

—With all her ingratiating amiability, Eva is, after all, a headstrong, forward minx, ready to bowl herself at the head of the young man who caught her fancy during a flirtation in church in a manner scarcely in keeping with the best of manners.

That sounds like a great discovery, but its importance vanishes when the reader is reminded that on March 5, 1869, a certain W. Lübke wrote this in the Vienna Freie Presse, in his report of the "Meistersinger" performance at Carlsruhe: "Very reprehensible is Eva, who, man-crazy, throws herself with open arms at her young suitor. One must wonder where Wagner found his model for this maiden." The point has also been dwelt upon at length by many other commentators who came after Lübke.

**T**HE Morning Telegraph uttered a wise word recently. Here it is: "In the character of Hans Sachs, Wagner has depicted the peoples to whom, in the long run, final appeal of the artist must always be made and who, when not temporarily deceived by self-appointed authorities or by noisy charlatans are responsive, just, appreciative and grateful."

**A**RTHUR FRIEDHEIM, the well known pianist, is expected to arrive in New York this week for a Canadian and Western tour of twenty-five concerts.

**S**O Boston does not wish any grand opera this year! Who shall say henceforth that Boston is not a musical city?

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Charleston, S. C., February 12th, 1898.

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Hooray for America!

The New Music Society of America is to give some orchestral concerts soon, at which only works by American composers will be performed. Among some of the "American" compositions which the N. M. S. A. mentions as worthy of production are these: "Melpomene," "Thalia," "Festival of Pan," "Euphrosyne," "Macbeth," "Il Penseroso," "Gods of Greece," "The Seven Daughters of Orlamonde," "Salammbô's Invocation," "Edris," "Camille," "Aladdin," "Sardanapalus," "Lancelot and Elaine," "Hamlet and Ophelia," "The Hamadryads," "The Crusaders," "Undine," "Sintram."

Why do our American composers give to nearly all their works foreign and mythological titles? A glance over the list of better known "American" compositions reveals these names: "Gaelic" Symphony, "Euterpe," "Adonais," "Antony and Cleopatra," "Armida," "Oedipus," "The Tempest," "The Birds" (Aristophanes), "Cahal Mor," "A Northern Ballad," "Italia," "La Mort de Tintagiles," "Les Veilles de l'Ukraine," "The Maid of Orleans," "William Ratcliff," "Kenilworth," "Paganini," "Prometheus Unbound," "King Olaf's Christmas," "The Nun of Nidaros," "Legend of Don Munio," "The Light of Asia," "Lochinvar," "The Viking's Last Voyage," "Cleopatra's Death," "Lamia," "As You Like It," "King Trojan," "Regulus," "Der Normannenzug," "Harold Harfagar," "Count Robert of Paris," "Vlasda," &c.

What is American about the foregoing titles, and how can the music be American that treats of such subjects? Would our native composers have us infer that there is no motive to inspire them in the America of the past and of the present? How is it that European composers manage to find fertile themes in the history of their countries and of their countries' heroes? We are aware that a few dozen American composers have written odes, hymns and cantatas sacred to the memory of Christopher Columbus. But is that all the native composer can find as a source of inspiration in our four hundred odd years of picturesque existence? If "1812" was an inspiration to Tschaikowsky, why is not "1776" an inspiration to American composers? And is not Pocahontas as vivid a figure as Pan; Lincoln as potent a personage as Libissa, and Washington a fitter subject for American worship than Woden? And will not the American heart beat higher at the mention of Ticonderoga than of Troy, and of General Jackson than of Juno? Is there no inspiration in the exploits of "Mad Anthony" Wayne—a Colonial Till Eulenspiegel; in the Battle of the Little Big Horn, where Custer met his death; in the fierce and passionate Mexican War; in King Philip, of virtuous fame; in the voyage and the landing of the "Mayflower"; in the interneccine struggles preceding the Revolution; in the Civil War, with a perspective of forty years to lend it romance and dramatic proportion; and in the glorious deeds of our early naval heroes.

It is a fact worthy of admiration that our American composers read their Greek and Roman history, and their mythology and Elizabethan literature so thoroughly; but where is the long expected "American" school of music to come from if our

composers neglect the subjects so near at home? Will some European be the first, after all, to put into music the Titanic activity of the American people; will a Richard Strauss limn for us a symphonic poem that sings of American optimism, a scherzo scintillant with American humor, or an epic symphony instinct with the atmosphere of our limitless prairies, our great cities, our Brobdignagian enterprises, and our Cyclopean upheavals—patriotic, social, political, financial, racial? We pause for breath and wait for an answer.

Hooray for America!

This subject of the American composer brings to mind what William Dean Howells once wrote about an author who complained of a dearth of subjects: "He may not have anything to say, but he certainly has something to say it about." That may not be the case of the American composer, but he should leave no such wide opening for the shafts of the Philistines.

An American composer who made a great hit recently with a song entitled "Everyone Works But Father," has just written a sequel to that lyric and calls it "Uncle Quits Work, Too."

For all those too lazy or too busy to read the Nietzsche writings on Wagner, there is an essay by Camille Bellaigue, in the *Revue des Deux*



FRIEDRICH NIETZSCHE.

Mondes, which lays bare in a few pages the real story of Nietzsche's relations with Wagner and their change from almost exalted friendship to bitterest hatred and contumely. The Literary Digest translates some selected passages from the Bellaigue essay and says:

"Whether well or ill, no one has ever spoken of Wagner as Nietzsche did; and, in both cases (or in both senses), never perhaps has anyone better spoken of him. We must confess that, of all great musicians, Wagner is the only one who still divides us—and profoundly—against ourselves. We really serve two masters in him; or rather, if there is one that we serve and that we admire, there is another that we resist, that we curse, and that we are tempted to hate. Nietzsche did not otherwise. He saw and showed, by turns, what Balzac somewhere calls 'the right side of the 'for' and the wrong side of the 'against.' He struck off both faces of the medal. He made the mistake merely of striking off its reverse with too much violence and harshness. Then (disordered by his ire) he turned the effigy round, and refused henceforth to look at it on the side of beauty and of light. \* \* \* Wagner is himself in both cases, and, as it were, at both extremes of his genius. And it is not the least injustice of Nietzsche's to forget one for the other, and (dropping one of the ends of the chain) to leave—for minute (perhaps in-

finitesimal) analysis—the grand and really infinite synthesis."

Bellaigue tells interestingly the episode of the meeting of the two masters in Leipsic, 1868, and comments: "For nearly three-quarters of a decade, in spite of over thirty years' difference in their ages, Wagner and Nietzsche enjoyed a friendship of which it has been said, 'History does not report another whose course was so beautiful and its end so tragic.' Bellaigue seems to forget that Wagner had a talent for such friendships. The King Ludwig episode was one, and the friendship with Liszt would surely have ended badly had not the great Franz been one of the most tactful persons in the world. Nietzsche, before the break with Wagner, saw in him the "successor of Aeschylus," the "dithyrambic dramatist," the greatest master of "pathetic" music" (Greek *pathos*, as opposed to *ethos*), and the giant who "filled in where Beethoven only sketched." After the parting of his ways from those of Wagner, Nietzsche set up Bizet as his new musical god, and nailed to his musical masthead the slogan: "Music must be Mediterraneanized." Every Wagnerian has longing at times to break away from the spell of the master and to bask in the rays of melody for melody's sake, but the revolt usually lasts only during the period between the hearings of the "Ring" at the end of one season and the beginning of the next. Nietzsche was one of the few rebels who kept on waving the red rag and refusing to return to the true flag. Writing from the Riviera, he yearned for "a music deeper, more potent, perhaps wickeder and more mystical—a music supra-German—that, at the sight of the blue and voluptuous sea and of the clarity of the Mediterranean sky, should not vanish, grow pale and tarnish, as all German music does. A music supra-European, that should hold its own even before the dusky sunsets in the desert, whose soul should be kinsman to the palm trees, and that could dwell and move among the great tawny ones, beautiful and alone."

Nietzsche seemed to find this "supra-European" music in the honeyed tunes of "Carmen," for he called Bizet's music "perfect," and said that "it approaches with a light, simple, civil step, \* \* \* is amiable, and does not put in a sweat." Wagner had now assumed in Nietzsche's mind the aspect of a "disease," and the philosopher loathed his former friend's Christianity, his redemptive theory and his other famous fads. Where Nietzsche had once found Greek purity and slimness of line in Wagner's music, he now cursed it as being "romantic—that ambiguous, blustering, suffocating art that robs the soul of its austerity and of its joy, and that makes multiply all sorts of vague desires and spongy longings." Freed from the shackles of the Wagner harmonies, Nietzsche felt himself strong enough to cry out: "Such music enervates, softens, effeminate; its ever-womanly draws us down." Bellaigue sketches Nietzsche's gradual conversion to the idea that all music is "vibrated by romanticism," and quotes his final belief on the subject: "What does my whole body ask of music, when all is said and done? For there is no soul. \* \* \* I believe that it asks a *soothing*; as if all the animal functions were to be quickened by light, bold, unrestrained and haughty rhythms. \* \* \* My objections to the music of Wagner are physiological objections. What is the use of still describing them under aesthetic formulae. *Aesthetics* is merely physiology applied."

Nietzsche became insane; and Wagner, himself tired at last of being a Wagnerian, followed Nietzsche's example, abandoned the ever-womanly obsession, and wrote "Parsifal."

The February Smart Set publishes a clever little fling called "Expressions of a Prima Donna." Here they are:

America is delightful!

Yes, football is too rough.

New York is wonderful, magnificent!

American women are the most beautiful and charming on earth.

Eau de Swash is the finest hair tonic.

The Gasmobile is the best made.

Denticide is excellent for the teeth.

I can't breakfast without Boneless Oats.

Never travel without Sneezerine for coughs and colds.

I fervently recommend Scrubolio.

By all means try Nervosis.

Yes, this is positively my last season on the stage.

I expect to get the decree next week.



Italian sarcasm is biting. A Milan weekly says: "There is a rumor that Leoncavallo intends to set his 'Pagliacci' to music." Si non e Verdi e ben Trovatore.



Speaking of prize compositions in general recalls Hans von Bülow's famous dictum: "Je Preiser etwas gekrönt ist, desdo durerh fällt es."



If there is man and superman, then there must be art and superart.



"Music is the only ideal art." Yes; and this is its sign: \$\$\$\$\$\$. LEONARD LIEBLING.



S TRAUSS' "Salome" is succeeding more strongly than ever abroad. It now is being given twice a week in Dresden, and Strauss is the one man of the hour in the Saxon capital. Breslau has already secured the rights for an immediate production of "Salome," and the Breslau performance this month will be followed by others in Leipsic, Nuremberg, Mannheim, Munich, Cologne, Frankfurt. Before the summer "Salome" will have been

given in at least a dozen German cities. The only city in which "Salome" has failed is in New York, where all Strauss' works are condemned by a critical coterie, before they are performed here.

**H** ERMANN HANS WETZLER, the gifted conductor, composer and organist, formerly resident in New York, has been engaged as a permanent conductor at the Hamburg Opera (Stadt Theater) after achieving a rousing success there with his leading of Weber's **WETZLER IN HAMBURG.** "Freischütz." The Hamburg Nachrichten said, in part, of the young

American conductor's debut: "One could feel the fresh, limitless energy that infused all the work of the director. His power was noticeable, particularly in the choruses, which were sung with delightful verve and joy in the doing of the thing. Also in the perfect performance of the orchestra there was noticeable the result of the best artistic inspiration. Vital accents, fine musical perception, and plastic finish of the melodic motives were apparent in every measure. Wetzler handled his baton with accuracy, confidence, and mastery. He has the presence of mind so essential to conductorship, for he helped out the stage performers when they showed uncertainty. In short, he gave an exceptionally brilliant performance, which not only proved his superior gifts, but also gave unalloyed pleasure to an impartial and extremely critical audience. The overture earned for Wetzler an ovation of surprising and uncommon warmth. He reminds one of Josef Sucher in his elastic rhythm (although the adagio of the overture had the broad tempo prescribed by Wagner), the magnetism of his personality, and the imposing and temperamental climaxes which he builds. Wetzler came to Hamburg quietly, and was unknown here until after his tre-

mendous 'Freischütz' success. There were no advance sensation, no trumpet obligato, no Bengal lights, and no réclame was shrieked into people's ears. Not even a modest effort was made to secure any sort of a claque. His triumph, therefore, is due solely to his talent and to the potency of his performance."

If Horace Greeley were alive to-day he might paraphrase his famous saying thus: "Go to Europe, young American musician." THE MUSICAL COURIER recognized Wetzler's directorial gifts at once, and prophesied his European success when he left New York last fall.

**T**HE critic of the New York Sun says that if Strauss could have heard Sembrich sing his "Allerseelen" at her recital last week he would have realized the full import of his song, and understood what he meant to say in it. Really—but comment would only spoil the foregoing paragraph. Let it stand unadorned.

#### A Western View of Reisenauer.

A Western newspaper gives the following description of Alfred Reisenauer's personal appearance: "He has a massive head and broad shoulders. His black hair, well streaked with gray, is brushed back from a lofty forehead and then in the back is mopped in curls. His features are irregular. He looks like a hearty eater, is heavy jowled and has a double chin. He is phlegmatic looking when in repose, but when speaking or interested in what someone else is saying his face lights up and the heavy lidded eyes are opened wide. One is struck with his short arms. His hands are well formed but inclined to be pudgy. His fingers are medium in length and well shaped. Up to the middle joint they are thick, but beyond that taper gracefully. It is said that Mr. Reisenauer is always very nervous on the day he is to give a concert. For his breakfast he will take some grape fruit and a little coffee and then nothing else until the concert is over. This is the custom he has always followed."

**T**

HE OPERA SEASON at the Metropolitan Opera House, New York, closes March 17th—One week afterward, beginning March 24th, and continuing for six weeks



## Mme. Nordica

will commence a Spring Tour of 25 Concerts, assisted by one or two artists. Engagements have already been closed at Montreal, Toronto, Buffalo, Syracuse, Canton, Ohio; Detroit, Grand Rapids and Battle Creek, Mich.; Chicago, Minneapolis; Peoria and Bloomington Ill.; St. Louis, Kansas City and Oklahoma City; Davenport, Topeka, Duluth, Meadville and Miller, South Dakota, Jacksonville, Fla., Chattanooga, Tenn., Columbia, Miss. There are three more Concerts to fill, and they are desired in the territory above mentioned. Applications should be sent at once to

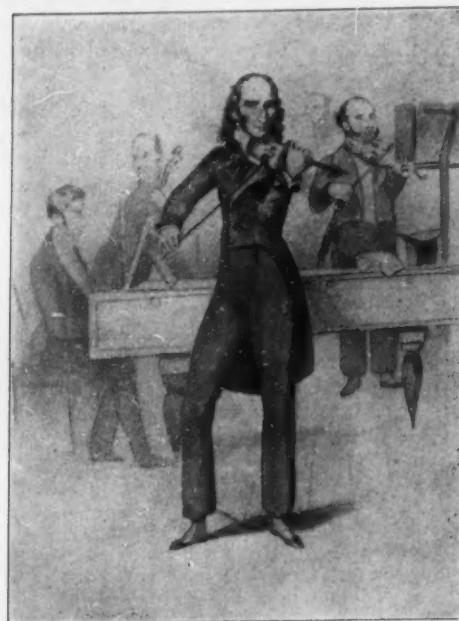
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## RUDOLPH ARONSON'S PLANS.

The arrival of Rudolph Aronson aboard the *Moltke* was mentioned in THE MUSICAL COURIER last week. This



PAGANINI.  
From an Old Print.

passage across the Atlantic was the eighty-eighth which Aronson has made. As soon as he had crossed the gangplank and stepped upon land Mr. Aronson was greeted by numbers of friends. To THE MUSICAL COURIER representative Mr. Aronson said: "Every capital in Europe possesses certain fascinations for me, and, being 'a citizen of the world,' I feel at home anywhere I find myself. In London, Paris, Berlin, Rome, Madrid, Brussels, Vienna, Prague, Lisbon, St. Petersburg, Cairo and many other cities I have friends. I can say with absolute truth, however, that no city in the world is so dear to me as New York. It has certain ties and associations different from those of any other place I have ever visited. One does not fully appreciate New York until it is separated from him by the ocean."

Soon after his arrival in New York Mr. Aronson visited his old business home, the Casino Theatre, which was built by him and managed by him for twenty-five years. Under his direction were produced here successfully the operas of Gilbert and Sullivan, Johann Strauss, Franz von Supp , Carl Millock, Offenbach, Lecocq and others. Mr. Aronson is credited with the longest consecutive run of comic opera, that of "Erminie," which had an unbroken presentation of 1,267 performances. Mr. Aronson is highly pleased with the reconstructed Casino and praises the Messrs. Shubert and Francis H. Kimball, the architect, for adhering so faithfully to the original Moorish design. Mr. Aronson says that in his travels nowhere has he seen a more artistic or quaintly characteristic place of amusement.

During his short stay in this country Mr. Aronson will direct the tour of Olive van Wagner, who will make a specialty of singing the famous old melodies of France, those popular in the sixteenth, seventeenth and eighteenth centuries. She will sing these in the costume of the period to the accompaniment of the clavecin. The engagement of Miss van Wagner is for a limited number of appearances, as she must return to London in time for the season there. Mr. Aronson praises this artist in unequivocal terms. He confidently expects that in this country she will repeat her transatlantic successes.

While in Europe Mr. Aronson secured, in addition to Miss van Wagner, several other artists of high reputation. One of these is Leoncavallo, the famous Italian composer, who is to conduct a series of opera-concerts, his "Pagliacci" to be produced in complete form with artists selected by the maestro in Italy (the orchestra and chorus, however, to be chosen in this country). In addition to "Pagliacci," orchestral excerpts from Leoncavallo's "Chatterton," "Zaza," "La Boh me" and "Young Figaro" are to be interpreted.

Maria Coleredo, the popular and beautiful Italian dramatic soprano, cousin of Prince Coleredo, will be a newcomer, as well as Arthur Shattuck, an American pianist, one of the favorite pupils of Leschetizky, and whose recent appearances in Paris with the Lamoureux Orchestra, under the conductorship of Chevillard, elicited the highest encomiums; also Leon Rennay, a young baritone, who has made a success in London and Paris drawing rooms in his artistic singing of songs of the modern French school; and W. Paris Chambers, the American cornet virtuoso, whose achievements abroad have been notable, such critics

as Joachim, Massenet, Bemberg, Thom , Jean de Reszke and Safonoff giving him unstinted praise.

Mr. Aronson has also a completely outlined plan (so highly indorsed by the most eminent artists and musicians in Europe) for the creation of a fund for the purpose of giving two concerts annually with orchestra and distinguished soloists in London, Paris, Berlin, Vienna and Milan, where worthy American musical students will have an opportunity of making their first public appearances free of any charge to them whatsoever.

The following letter explains itself:

PARIS, November 20, 1905.

DEAR MR. ARONSON—Your suggestion to create a fund for the purpose of giving one or two concerts with orchestra and famous artists, annually, in the principal music centres of Europe for the purpose of "bringing out" worthy American students free of any cost to them whatsoever, is a capital one, and should have the hearty co-operation of the thousands of American music lovers at home and abroad. Very truly yours,

JEAN DE RESZKE.

Mr. Aronson, by the way, has been commissioned to sell en bloc the valuable Paganini collection, which comprises a large number of unpublished compositions, the original manuscripts of nearly all the works of the violinist, scores of important letters and documents, correspondence with notables, books, objects of virtu, personal effects, paintings, medals, decorations, watches, statues, and musical instruments. Among the manuscripts is concerto No. 3, in E, no mention of which has been made by any of the biographers of Paganini. All these writers, in enumerating his compositions, state that he wrote only two concertos, both of which are familiar to the concert goers of today. Among the unpublished music are examples in nearly every form—overtures, tone poems, string quartets, trios, fantasias, etudes, songs, pieces for the guitar and mandolin, marches, waltzes, &c. Some of these unknown works are deemed worthy of a place among the best the violinist ever produced.

This collection is owned by the brothers Paganini, of Parma, who are barons. They are nephews of Nicolo Paganini, and from his son and heir, Achile, they inherited this property. Many connoisseurs have made pilgrimages to Italy to inspect this collection, and large offers of money have been made for it. Hitherto no propositions of this character would be considered. Violin collectors have endeavored to buy the musical instruments which constitute a part of the property, but no offers could tempt the brothers Paganini to dispose of these. One of the instruments, which possesses a sentimental value not to be computed in dollars, is the miniature violin which Paganini played when he was a mere boy. This was the first violin he ever owned, and he used it until he could play a full sized violin. One of the instruments in this collection is the guitar which Paganini played with matchless skill.

To describe minutely everything contained in this collection would take columns of this paper. Undoubtedly it is one of the most interesting, most valuable collections in existence. It must be sold as a whole, and should be acquired by the Metropolitan Art Museum, the Smithsonian Institution or some other institution of the kind, where it could be placed on exhibition and be accessible to the public. Mr. Aronson is vested with plenary powers so far as the Paganini collection is concerned. By all means, it should be brought to New York and kept here.

## Music in Dusseldorf.

Mozart's C minor mass was produced the second time this season on January 22 by the Gesang Verein, Dr. Frank L. Limbert, conductor. The soloists were Rose Ettinger, soprano; Emmy K chler, mezzo soprano; Anton Kohmann, basso; Franz Wassmuth, organ; C. F. Hempel, Dusseldorf.

The next concert will take place on April 8 and Haydn's "Creation" will be produced.



EDWARD CLARKE.

## CORINNE WELSH IN FOUR CITIES.

Since the first of the year Corinne Welsh sang at concerts and oratorio performances in Boston, Philadelphia, York, Pa., and New Rochelle, N. Y. The charming contralto was well received in each city, as the appended press notices abundantly testify:

Miss Welsh sang Tchaikowsky's song and Schumann's "Frühlingsnacht" with an evident sympathy, but she was more truly effective in the other song by Schumann, and in Salvator-Rosa's "Only Smile." She was enthusiastically applauded and added to the program.—The Boston Herald.

Miss Welsh made a most excellent impression by her singing.—The Boston Journal.

Miss Welsh was in admirable voice, and in the various songs she gave great pleasure, for her efforts were invariably artistic.—The Boston Post.

Between the instrumental numbers Corinne Welsh sang seven songs. Happy the whole race of contraltos, the quality of whose tones, if they are only deep and rich enough, will win it for them. It did for Miss Welsh.—The Boston Transcript.

Corinne Welsh, a contralto of power and taste in singing, sang Schubert's "Aufenthalt" for her first number. She has a rich contralto voice with little of the throatiness that seems common with singers in the lower register, and plenty of power among her higher notes—and an agreeable and enjoyable way of singing German. She also sang admirably a group of short songs by Schumann, Tchaikowsky, Salvator-Rosa, and "Sunbeams," which was

substituted, by announcement, for a song named on the program. She pleased her hearers most by that substituted song.—The Boston Globe.

Corinne Welsh is an artist whom it is always a pleasure to hear. She was heard in a number of selections last night, and warmly encored. She gave the contralto solo from "Giocanda" with good dramatic effect, while among the English and German lieder her rendering of the coloratura passages in the Raudiger song was notably effective for so heavy a voice.—Philadelphia Public Ledger.

Miss Welsh is the possessor of a good voice, well used, and sings with much charm and intelligence.—Philadelphia Telegraph.

Corinne Welsh, contralto, had but few lines; but in these her rich, sympathetic voice came out so beautifully that the audience sincerely regretted the limitations put upon her. Her "While My Watch I Am Keeping" and "Why Seeks Ye the Living" were given in tones of tenderness, strongly suggestive of mother love, maternal crooning. Flexibility, control, perfect enunciation, all these qualities and more she possesses to an unusual degree.—The York Dispatch.

Corinne Welsh, the alto, sang the few parts allotted to her voice in "The Redemption" with rich and sympathetic tone, but her parts were done with finish and fervor that caused her hearers to regret that Gounod did not find it necessary to inject more alto work in the oratorio.—The York Gazette.

Corinne Welsh, the contralto soloist, had but few opportunities to display her vocal ability, but such as she had were taken advantage of in her solo, "The Angel," accompanied by the harp; she

sang with an ease and smoothness not frequent in low voices.—The New York Daily.

Corinne Welsh's voice is especially well suited to the grave and solemn music of "The Messiah," and her dignified and beautiful singing, especially of the "He Shall Feed His Flock," and "He Was Despised," will not soon be forgotten by those who heard her.—The New Rochelle Pioneer.

## MINNEAPOLIS.

MINNEAPOLIS, February 1, 1906.

The Philharmonic Club will give the second concert of the season February 13, at the Auditorium, when they will present Dubois' oratorio, "Paradise Lost." The soloists of the evening will be Anna Bussert, of New York, soprano; Emilio de Gorgoza, baritone, and the tenor role, Adam, will be taken by John Miller.

Arnold Dolmetsch will appear in recital with his quaint fourteenth, fifteenth and sixteenth century instruments, Wednesday evening, at the Plymouth Church. Mr. Dolmetsch will be assisted by Mabel Dolmetsch and Kathleen Salmon.

The graduating class of the Johnson School of Music, Oratory and Dramatic Art will give a recital Friday evening at the Auditorium.

## FRANCIS FISCHER POWERS' STUDY CLASS IN EUROPE

SAILS MAY 17

RETURNS OCTOBER 11



The above photographs represent the officers, also a group of pupils who have joined and will compose a part of Mr. Powers' study class. Some of the finest voices in New York city, as well as in other cities throughout the United States, are represented here. The trip is arranged especially for voice study and recreation. The party will sail for Naples, Italy, via Gibraltar and the Mediterranean, visiting Naples, Rome, Florence, Venice, Milan, over the St. Gotthard into Switzerland to Lucerne, Interlaken, Berne, Chamounix, Geneva, Paris, through the Rhine district to Berlin, remaining three months for daily voice lessons with Mr. Powers, the celebrated voice specialist, and coaching lessons under the direction of Mr. Briggs. Should you desire to avail yourself of taking a trip through the most historical and beautiful countries in Europe, combining as it does vocal study and travel under proper protection, and surrounded by a musical atmosphere, it will be necessary for you to apply at once, as the party is limited to forty pupils, half of which have already been secured without solicitation. For full particulars and information regarding the above trip, apply to J. J. Tryon, business manager, 112 Carnegie Hall, New York.

## SAN FRANCISCO.

SAN FRANCISCO, Cal., January 30, 1906.

Emma Calvé has taken this city by storm! At her first appearance, Thursday evening, January 25, nearly every seat in the commodious Alhambra Theatre was taken, and on Saturday afternoon every available foot of space was occupied and throngs were turned away disappointed. The concerts were a glorious success, both musically and financially, and Manager Greenbaum expressed himself as greatly pleased.

Calvé was in perfect voice and graciously responded to numerous encores. At the termination of Thursday night's concert the people refused to disperse until Calvé appeared several times before the curtain. The artists who assisted her were all good musicians and were generous with encores.

The important and welcome announcement has been made by the faculty of the University of California that the initial Symphony concert will take place at the Greek Theatre (in the open air) at Berkeley, on Thursday afternoon, February 15, at 3:30 o'clock. Other concerts will be March 1, 15 and 29 and on April 12. The orchestra, composed of the best professional musicians of this city, will be conducted by Dr. J. Frederick Wolle, who fills the chair of musician at the University. Dr. Wolle's reputation for eminence in music assures us of concerts of the very highest order. Giulio Minetti has been secured as concert master. Some years ago Minetti held that important position with Fritz Scheel.

Dr. Wolle is also training a chorus of 300 voices among the students of the University that will produce "The Messiah" on the afternoon of April 26.

In order to encourage University students to attend these concerts a special rate of \$1.50 for the six concerts has been made. These season tickets will also be available for all bona fide music students.

The Minetti Orchestra, of sixty musicians, principally amateurs, entertained a large audience at their first concert of the third season, Friday evening, January 26. The orchestra, under the direction of Giulio Minetti, has made marked improvement since its appearance last season. The "William Tell" overture opened the program and was followed by Chopin's "Funeral March," which was sympathetically interpreted. Verdi's recitative and cavatina from "Nabucco," was admirably sung by Joaquin S. Wanrell. The "Palms" was given for encore. His great bass voice was also heard to advantage in Alvarez's "La Partida."

The orchestra selection from "Pagliacci" was greatly appreciated by the audience. Boccherini's minuet for strings only, was up to the standard of professional players. The program throughout reflected credit on Minetti, who has been untiring in his efforts to make this a great amateur orchestra.

The San Francisco Musical Club enjoyed a miscellaneous program on Thursday evening, January 18, at Century Hall. The program contained: Vocal, "Abend" (Franz), "Frühlingstraum" (Spicker), Mrs. Harry Cowell; piano, folksong with variations, op. 162, No. 2 (Raff), Mrs. George L. Alexander; vocal, aria, "Piano, Piano" (Weber), Mrs. William Jenkins; violin, "Adoration" (Borowski), "Saltarella" (Papini), Miss Grace Jenkins; vocal, "Aime moi" (Bembridge), "Cradle Song" (Reis), "Gretchen am Spinnrad" (Schubert), Mrs. Benjamin Apple; piano, sonata op. 7 (Grieg), allegro, moderato, andante molto, minuetto, molto allegro (Grieg), Mrs. John McGaw.

The 193d recital of the Saturday Club, of Sacramento, Cal., took place on January 20 and proved to be one of the most enjoyable of the many concerts by the club. The works given were by Haydn and Mozart. Those who participated in the program were: Henrietta Andriot, reading; Frances Connelly, violin; F. J. Lewis, 'cello; Maude Blue, Maye Carroll, Gertrude Gerrish, Rose Geiser, Meta Breckenfeld and Mrs. Albert Elkus, piano; Laura Dierssen, violin. A vocal quartet composed of Mrs. Egbert Brown, Mrs. R. H. Hawley, Emma Coppersmith and Mrs. Frances Moeller, also assisted. Mrs. Roy R. Clark and Mrs. Frank Bellhouse furnished vocal numbers.

The McKenzie Musical Society held its sixty-fifth concert on Wednesday evening, January 24, at Lyric Hall. The society gave several numbers in a creditable manner and were assisted by the following soloists: Arthur T.

Kernan, Vivian Kormel, Sidney Hunn, Gertrude Hemminga, Louise Murphy, Anna Stockinger and Jessie S. Stride. A ladies' quartet composed of Gertrude Hemminga, Minnie Sawtelle, Alice Hawkes and Eva Beard, also did excellently.

Pupils of Dr. H. J. Stewart gave a musicale at California Club Auditorium on Wednesday evening, January 17. The program follows:

Piano Solo, Prelude-Choral and Fugue.....César Franck  
Josephine Crew Aylwin.

Aria, Ballatella, Pagliacci.....Leoncavallo

Florence Darby.

Aria, Ah! rendimi, Mitrane.....Rossi

Leola S. Stone.

Songs, The Hills of Skye.....Victor Harris

Rose Broderick.

Aria, L'insana parola, Aida.....Verdi

Viola Samter.

Aria, Addio, terra Nata, L'Africaine.....Meyerbeer

Carolyn Crew Rasor.

Aria, Rage, Thou Angry Storm, The Gipsy's Warning.....Benedict

Oliver Le Noir.

Trio, If My Songs Had Airy Pinions.....Hahn

Florence Darby, Ruby Royston, Leola S. Stone.

Trio, Greeting.....Mendelssohn

Mrs. Carolyn Crew Rasor, Louis Feldheim, Leola S. Stone.

Aria, Dich, theure Halle, Tannhäuser.....Wagner

Mabel A. Peterson.

Song, Madrigal.....Victor Harris

Estelle M. Jewell.

Songs—

A Haymaking.....Needham

A Song of Sunshine.....Goring Thomas

Mrs. A. J. Harrington.

Aria, My Heart is Weary, Nadeschda.....Goring Thomas

Ruby Royston.

Song, Enchantment.....Macheroni

Mrs. M. Mercer.

Aria, Amour! viens aider, Samson et Dalila.....Saint-Saëns

Louise Feldheim.

Songs—

Der Traum.....Rubinstein

Bettler-Liebe.....Burgmuller

Der Frühlingnacht.....Rachmaninoff

Camille Frank.

Among the concerts recently given in Oakland and Alameda were: The Burns Anniversary concerts, under the auspices of St. Andrew's and Clan MacDonald; the Adelphian Club concert, under the direction of Elizabeth Westgate; the Eurydice Club, of which Grace Davis Northrup is conductor, and the Etude Club, at the residence of Mrs. William Wadsworth.

At a "New Year concert" recently, at Emmanuel Baptist Church, the following participated: Lotta Underhill, organ; Rev. J. George Gibson, baritone; C. H. Blank, violin; Theodore Jenkins, tenor; Wilfred Glenn, basso; Mrs. Lenore Greven, soprano, and J. Herkenham, violin.

Theodore Vogt, the well known teacher and composer, has just had published by the Church Company his new composition for violin and piano, "Andante Cantabile, Romanza."

The 150th anniversary of the birth of Mozart was fittingly celebrated at Native Sons' Hall by the German-American musical societies of California. Addresses in German and English were delivered by J. R. Rieger, J. Hermann, Dr. F. Kuckein and Alfred Ronocovier. After the Männerchor sang "Bundeslied," numbers from "The Marriage of Figaro," "Don Giovanni," "The Magic Flute," "Titus" and "Adomeneo" were sung by Lillie Birmingham, Helen C. Heath, Basil Tetson and Dr. Schalkhammer. Mrs. Birmingham and Mr. Tetson sang "Ave Verum" as a duet. Mrs. Birmingham also gave three songs, "The Violet," "L'Addio" and "An Cloe." The concert closed with the singing of a quartet from "The Requiem" by Miss Heath, Mrs. Birmingham, Mr. Gordon and Mr. Tetson.

## Kubelik in Chicago.

(By Telegraph.)

CHICAGO, February 5, 1906.

MUSICAL COURIER, New York:

Kubelik's third concert was held here at the Auditorium yesterday afternoon. Greatest success yet. Every seat sold long before concert began. Hundreds turned away. Fourth concert next Sunday.

## Sutro's Vocal Theory.

Madame Pruckner, of Vienna, recently delivered at the Association of Music Teachers in that city a lecture on the subject of Mr. Sutro's work, "The Voice of the Oesophagus." She joins Lilli Lehmann in praise of this most remarkable theory, which is securing more adherence every day.

## GREATER NASHVILLE.

GREATER NASHVILLE, January 30, 1906.

The Treble Clef Club, which is composed of pupils of the Misses Wessel, gave a recital on January 19. A well selected program was presented.

An afternoon musicale was given by Sue Turner, January 19. The program was bright and attractive. Miss Turner is a pupil of Elizabeth Price.

The Schubert Musical Club had an artistic program on January 27, the following members taking part: Frances Fleming, Mrs. W. B. Gillespie, Mrs. W. F. Creighton, Elizabeth Combs, Elizabeth Freeman, Kittle Compton and Ursula McCampbell.

The Nashville Association of Music Teachers was entertained by the vice president, Mrs. A. H. Stewart, at her residence, January 23. Haydn was the composer considered. The program was excellent, and contributed by Mesdames A. H. Stewart, S. Dresser, Alice Leftwich, McIlvaine, Charles Washburn and W. Starr. At the next meeting Mozart will be the topic.

## HOLLMAN AT THE WHITE HOUSE.

Joseph Hollman, the distinguished 'cellist, deferred his departure from this country in order to play for President Roosevelt, at the White House, Friday night of last week. Mr. Hollman's numbers on this occasion included the familiar aria by Bach, "The Swan," by Saint-Saëns; a mazurka by Hollman and the "Carmen" fantasia, arranged by Hollman. Mr. Roosevelt was most cordial toward the artist, personally complimenting him after the musicale. When Mr. Hollman returned to New York he met the President's sisters in the train, and they told the artist how delighted Mr. Roosevelt was with the beautiful music from his 'cello.

Hollman had great success on the Eames tour. In every city the critics referred to his finished art, noble tone and musicianship.

Yesterday (Tuesday) Mr. Hollman sailed on the Kaiser Wilhelm der Grosse. He will leave the steamer at the French port and go direct to Monte Carlo, where he and Saint-Saëns are engaged to play before the Prince of Monaco the new sonata for 'cello and piano by Saint-Saëns.

In March, Hollman will make a tour of twenty-five concerts in France with Mme. Roger-Miclos, the pianist.

Hollman will return to the United States for the season 1906-1907 and make another tour under the direction of Henry Wolfsohn.

## Anna Bussert's Travels.

Anna Bussert, a well known soprano, who is under the management of Fitzhugh W. Haensel, will leave New York this week for a prolonged Western tour, which is awaited with expectancy by the public in the cities where she is to appear. Miss Bussert's first out of town date this month will be in Chicago on February 10. On February 12 she is to sing in "The Swan and the Skylark" at La Crosse, Wis., under Alfred R. Wiley, of Minneapolis. The next day, February 13, she is booked in Dubois' "Paradise Lost" with the Minneapolis Symphony Orchestra and Philharmonic Society. February 14 will see Miss Bussert at Faribault, Minn. On February 15 she will sing at Rochester, Minn., and on the 16th at Red Wing. Other dates in the Northwest and Far West follow, keeping Miss Bussert busy for the balance of this month. Her many engagements are keeping the popular singer far from New York most of the time, but her activity has in no way impaired the freshness of her voice and the charm of her performances, to judge by the exuberant press notices which reach her manager from every place at which she has sung.

Leon Sampaix, a Belgian pianist, formerly resident in Baltimore, is now established in Brussels, where he is teaching and also playing in public.

## CALIFORNIA ADVERTISEMENTS.

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## MUSIC IN CANADA.

86 GLEN ROAD,  
TORONTO, February 2, 1906.

The National Chorus, directed by Dr. Albert Ham, assisted by the New York Symphony Orchestra, conducted by Walter Damrosch, presented the following program before a large and brilliant audience at Massey Hall on the evening of January 29:

Prelude to <i>Lohengrin</i> .....	Wagner
Part Songs—	
The Silent Tide (unaccompanied).....	Pinsuti
Allan-a-Dale (with orchestra).....	Lloyd
Prize Song from <i>Die Meistersinger</i> , Act 3.....	Wagner
Cantata—The Flag of England.....	Bridge
The Song of Peace.....	Sullivan
The Crusaders (unaccompanied).....	Pinsuti
Sounds of the Forest, from <i>Siegfried</i> , Act 2.....	Wagner
Violin Solo, Good Friday Spell, from Act 3, <i>Parsifal</i> .....	Wagner
David Mannes.	
Ride of the Valkyries, from <i>Die Walküre</i> , Act 3.....	Wagner
Hail Bright Abode, <i>Tannhäuser</i> .....	Wagner
Chorus and Orchestra.	

Helen Davies, soprano soloist, a pupil of Dr. Ham, won a well deserved ovation.



The second event, on January 30, was under the same auspices, but the National Chorus did not participate in the program. New York's Symphony Orchestra contributed the numbers, and Marie Hall, the young English violinist, was the soloist, appearing for the third time in this city during the present season. Her performance was again characterized by all those attributes which have caused her position on the world's concert stage to be exalted and unique. She could not respond to demands for an encore, having to hurry away to her train. The audience was large and appreciative.



The Women's Musical Club's recital of January 25 was devoted to miscellaneous selections arranged by the executive committee. Sinding, Arthur Nevin, Del Riego, Beethoven, Arthur Bruhn, Grieg, Schumann, Chopin, Angela M. Read and F. Allitsen were the composers represented. Those who contributed were Mrs. George Higinbotham, Eldred Macdonald, Louise Watt, Valborg Zöllner, Martha Fudger, Miss Gzowski, Mrs. Hodgetts, Bertha Mason and Frank S. Welsman. The club is an influential and inspiring element in the artistic life of Toronto.



Members of the musical committee of the Metropolitan Church announce an interesting series of organ recitals, to take place every other Saturday, beginning February 3. At the first event the organist will be A. D. Jordan, of London.



At Old St. Andrew's Church a special service of praise will be held on the evening of February 6, the choir being assisted by Mabel Palen, Helen Ferguson, Arthur Blight, Harry Roddin and W. E. Fairclough, F. R. C. O. T. C. Jeffers, Mus. Bac., will direct.



Toronto's musical season does not reach its climax until

the Mendelssohn Choir is heard, under A. S. Vogt's direction. The executive committee announces that arrangements have been completed for the annual cycle of concerts in Massey Hall, on Tuesday evening, February 13; Wednesday evening, February 14; Saturday afternoon, February 17, and Saturday evening, February 17. The choral contributions embrace a number of novelties and standard works by Bach, Beethoven, Palestrina, Mendelssohn, Gounod, Tschaikowsky, Elgar, Cornelius, Brahms and others. The chorus will appear in Buffalo, on February 22, in response to requests from this neighboring American city. The Pittsburg Symphony Orchestra, conducted by Emil Paur, will take part in the entire cycle of concerts.



Kayunga Carman, pianist, assisted by Frederic S. Phillips, baritone, and B. C. Corner, violinist, gave a recital at St. George's Hall on the evening of January 31. Mr. Carman, who is a promising pupil of Miss Newman, displayed exceptional ability and admirable schooling. A large audience waxed enthusiastic over the program, which included compositions by Schumann, Brahms, Beethoven, Grieg, Wieniawski, Rachmaninoff, Chopin and Raff. The patronesses were: Mrs. Mortimer Clark, Mrs. J. P. Whitney, Lady Blaine, Mrs. Oliver Macklem, Mrs. Carolyn Jarvis, Mrs. Walter Andrews, Mrs. F. C. Denison, Mrs. George Dickson, Dr. Augusta Stowe-Gullen, Mrs. McGillivray Knowles, Mrs. Edward Faulds and Mrs. G. Tower Ferguson.



## Guelph.

The oratorio, "Salvatore," by Mrs. Gardiner Harvey, which has been sung with success at Guelph this season, will be given again at St. George's Church on the evening of February 5.



## Waterloo.

From Waterloo, Ont., comes news of a gifted young composer, Nathaniel Spady, who is creating a sensation in musical circles. The announcement says further: "When two years he would notice every wrong note played on the piano, and when a mere child he was able to name every key, chord and discord struck on the piano without seeing the instrument. His ear for music is now developed to its highest extent, and his memory for sound is phenomenal, as he is able to tell without a tuning fork the pitch of different instruments miles apart. He can play his most difficult compositions in any key, also play at sight and transpose compositions by any composer."

Among his published works are "Two Nocturnes," for the piano; "Jugendtraum," a mazurka, and "Aspirations," for violin and piano.



## Victoria.

An artistic organ recital was given in St. John's Church, on January 26, by G. Jennings Burnett, assisted by Mme. Ohlandt, Mrs. Duncan Campbell and B. W. Williams.



The Arion Club's concert of January 31 introduced several able soloists, including Mme. Clary, contralto, Mr. Hedley, violinist, and Mr. Rose, pianist. Institute Hall was the scene of the event.

MAY HAMILTON.

## PHILADELPHIA NOTES.

PHILADELPHIA, February 3, 1906.

At a piano recital given at the Norris Square M. E. Church last Thursday night by Mary E. Graff, a member of the faculty of the Combs Conservatory of Music, the pianist played five of Mr. Combs' compositions.



Helene Maigle's artist pupils gave an interesting musicale at her Philadelphia studio a fortnight ago. Mr. Gruebler was the piano accompanist. The singing of the pupils reflected in every way Madame Maigle's method of voice production and her exacting school of diction. When these young men and women sang English every listener rejoiced, because every word was understood.

Some of the singers occupy choir positions in leading churches. The program for the musicale was as follows:

Serenade ..... Tosti

Ich Liebe ..... John Henry Cromie.

Autumnal Gale ..... Grieg

Alice Shapley.

Love's Enchantment ..... Hawley

J. H. Shaw, Jr.

My Heart At Thy Sweet Voice ..... Saint-Saëns

Alice Michner Goff.

You'd Better Ask Me ..... Loewe

I Love Thee ..... Mildenberg

Album Rhyme ..... Grieg

John S. Read.

Four Indian Love Lyrics ..... Finden

The Temple Bells.

Less than the Dust.

Kashmiri Song.

Till I Wake.

Alice Michner Goff, John Henry Cromie, John S. Read.

Rose Fable ..... Hawley

Twist Thee and Me ..... Hyatt

Alice Shapley.

Dreams ..... Tosti

Sunlight and Shadows ..... Hawley

J. H. Shaw, Jr.

Still Wie Die Nacht ..... Bohm

Alice Michner Goff.

The Rose Complained ..... Franz

The Sultan's Daughter ..... Rubinstein

John Henry Cromie.

Irish Folksong ..... Foote

A Madrigal ..... Harris

Alice Michner Goff.

## From Southern California.

SAN BERNARDINO, CAL., January 31, 1906.

Dr. and Mrs. Eugene E. Davis, who in their respective professions have won distinction in the South, and later at Galesburg, Ill., have located in this beautiful California town. They have opened attractive studios.

Dr. Davis has been appointed organist and director of the First M. E. Church. A large number of pupils have been enrolled and the future is bright for a long stay in California to these eminent musicians.



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## GREATER NEW YORK.

NEW YORK, February 5, 1906.

Mr. Bagby's 148th Musical Morning, January 29, as usual at the Waldorf-Astoria grand ballroom, was most enjoyable, made so by the participation of Susan Metcalfe, soprano; Marie Hall, violinist, and Mr. Gilibert, baritone, of the Metropolitan Opera Company, although mention of this kind would be most incomplete without naming Isidore Luckstone, the accompanist. Miss Metcalfe was on the program for these songs: "Amarilli," Caccini; "Le Violette," Scarlatti; "Voi Che Sapete," Mozart; arietta, Paradies; "Liebesbotschaft," "Hark! Hark! the Lark," Schubert; "Die Lotusblume," "Aufträge," Schumann.

Some of these had previously been heard at the first Victor Beigel concert, in Mendelssohn Hall, and a re-hearing confirms the belief that she is one of the most finished and artistic singers known. Warmest applause led her to sing a Mozart song as encore, another example of her beautiful, finished art. Surprising was the strength of her voice in the large space, and it had a peculiarly sweet carrying quality.

Marie Hall played solos by Wieniawski, Mozart, Saint-Saëns and Ries; Novacek's "Moto Perpetuo" was on the program, but discarded in favor of the one by Ries. The beauty of her tone, too, especially in "The Swan," was very noticeable; she played an encore piece. Mr. Gilibert sang with artistic finish, having to repeat the comical "Le Rosier Blanc," by Wekerlin. As usual, the ballroom was thronged with high society folk.



At the annual installation of officers of the West End Women's Republican Association, Hotel Astor, January 25, the musical program was furnished by Mrs. Clarence Burns. Mrs. Lee Schweiger (née Adele Recht), one of the best pupils of Madame Meysenheym, of the Metropolitan Opera School, appeared; she has a fine soprano voice, and her singing gained her much applause. Lena Duthie sang some Scotch songs which met with favor. W. H. Van Maasdijk, violinist, a recent arrival in this country, pupil of César Thomson, played a "Spanish Dance," by Moszkowski, and was so continuously applauded that he had to give an encore, a madrigal, by Simonetti. With Ruth Anderson Reohr, another violinist, he played a "Symphonie Concertante," by Dancla, which pleased the audience very much. John J. Ludley, tenor, sang a duet with Mr. Zellman, and the latter also sang a solo. Wilma Anderson was at the piano.

Douglas Lane sang recently in Harmony Hall, Newark, and gave a recital at Kingston, N. Y., at Wiltwyck Inn. Harry P. Dodge at the piano. February 23 he sings in a concert at Oradell, N. J. As a sample of his recital programs we reprint that at Kingston:

Vulcan Song, Philemon et Baucis.....Gounod  
Romance du Sommeil, Philemon et Baucis.....Gounod  
Cavatina, Nozze di Figaro.....Mozart  
La Benedicente.....Gordigiani  
Il Monaco.....Meyerbeer  
Ode du Bacchus.....Chaminade  
Vision Fugitive, Herodiade.....Massenet  
Le Cor.....Flegier  
Anathema.....Von Fielitz  
Ach! Einmal Blüht.....Heiser  
Die Beiden Grenadiere.....Schumann  
Hear Me, Ye Winds and Waves, Scipio.....Handel  
The Pipes of Pan.....Elgar  
My Star.....Beach  
Awake, My Love.....Neidlinger

Edward Bromberg's song recital in Carnegie Chamber Music Hall, January 30, was attended by an audience of good size, who heard a program of English, German, Italian, French and Russian songs, sung in the original ver-

nacular. Mr. Bromberg's voice sounded full and it is always agreeable. He is not perfect in anything he sings, and as he has taste and clear enunciation, his singing gives pleasure. The group of Russian songs is worth naming in detail:

Aria from Eugen Onegin.....	Tschaikowsky
Lullaby.....	Anton Simon
Peasant Song.....	A. Gurileff
Cossack Cradle Song.....	Bachmeteff
Peasant Song.....	A. Dubuk

(First Time.)

Carl Bruchhausen played the accompaniments with good taste, and an intermezzo by Stojowsky and berceuse by Raff, as solos, followed by a serenade by Sinding, as encore.



Charles H. De Maris, Jr., gave an organ recital at the church of which he is organist, the Park Avenue M. E., Eighty-sixth street and Park avenue, January 29, assisted by E. Theodore Martin, tenor. Mr. De Maris played works by Rheinberger, Bach, Widor, Wagner, Strauss, Gounod and Suppe. His principal number was the toccata and fugue in D minor, by Bach, which he played very well. Mr. Martin sang with variety of expression five songs from Von Fielitz's "Eliland," op. 9. He presents a nice appearance.



Gertrude I. Robinson, the harpist, gave a musicale in honor of her sister, Mrs. G. H. Playter, of Joplin, Mo., February 3, in her own and adjoining studios in the Hatfield, on East Twenty-ninth street. Music was contributed by the hostess, a harpist of unusual skill; May Nevin Smith, soprano; J. Lester Janeski, tenor; John Perry Boff, baritone; Edward O'Mahony, basso; Mrs. Playter, violinist, and Mesdames Van Wagoner and King read selections; Mrs. Robert Holmes, accompanist. There were forty guests, among them J. Christopher Marks and Mrs. Marks, Giulia Valda and Quintana Fara.



J. Henry Kowalski, of Philadelphia, has a growing class in vocal music here; also classes filling a day each at Trenton and a suburb. At Library Hall, Trenton, January 30, was given the first of a series of vocal recitals by his pupils, Carlos De Castro, of his Philadelphia class, especially attracting attention. February 12 he conducts a performance of "The Creation" at Heidelberg Reformed Church, Nineteenth and Oxford streets, Philadelphia, the five solo singers, all his pupils, with chorus of 100 voices.



Benjamin Monteith has added to his numerous other duties that of training the choir of Grace Protestant Episcopal Church, Rutherford, N. J.; it will not interfere with his other work, as an assistant organist will play Sundays.



William R. Wheeler, tenor, of Rochester, sang for the committee of the West End Presbyterian Church last week and was at once engaged. With his wife, Elizabeth N. Wheeler, soprano, he will remove to New York, May 1.



Lionel Hayes, known also as Lionel H. Robsart, has returned to New York after several years' absence, during which he sang in opera in Italy and England. He will sing in concert and church and teach, having a roomy studio on the ground floor at 165 West Forty-seventh street.



Martha Henry Timothy, of Cincinnati, sings as soloist at the next Aeolian recital, Aeolian Hall, Saturday, February 10, at 3 o'clock.



J. Warren Andrews' first students' organ recital takes

place to-morrow, Thursday, at 4 o'clock, in the Church of the Divine Paternity, Seventy-sixth street and Central Park West. De Witt C. Garretson gives this recital, Florence La Selle Fiske, contralto, assisting.



"The Holy Infant," sacred cantata, by F. F. Bullard, was sung at St. Peter's Evangelical Lutheran Church, Brooklyn, under the direction of Otto Graff, organist, January 7.



"Cobwebs" and other songs, and a waltz for the left hand alone, composed by Dr. Gerrit Smith, has been received by this paper. Published by Arthur P. Schmidt.



Susan Strong, the soprano, was the guest of honor at the last Friday musicale at Miss Thursby's studio in Gramercy Park. Besides numbers by the guest of honor, Bell Resky, the operatic baritone, sang. Pupils of Miss Thursby also gave pleasure by their singing. Martha Henry Timothy, well known in New York, now from Cincinnati, sang "O Don Fatale." Martha Wittowski was heard in Schubert's "Wanderer." Reba Cornett, soprano, another Thursby pupil, gave songs by Tschaikowsky, Van der Stucken and Weil.

## KARL KLEIN'S TRIUMPH.

The New York Staats Zeitung received the following cablegram from Berlin, substantially verified by information received by the MUSICAL COURIER from Leipzig:

The violin virtuoso, Karl Klein, of New York, attained a colossal success here with the Philharmonic Orchestra, director Winderstein conducting. The enthusiastic audience honored the artist with twelve recalls, an unprecedented event.

Karl Klein is the son of Bruno Oscar Klein, the well known composer and organist and the young virtuoso recently made a sensational success in London, at Queen's Hall, with Henry J. Wood's Orchestra.

## MUSIC IN MAINE.

PORTLAND, Me., February 2, 1906.

Two excellent performances of the "Chimes of Normandy" were given at the Jefferson Theatre by the Portland Operatic Society. Enthusiastic audiences greeted principals and chorus both evenings. Howard R. Stevens managed the productions skilfully. Martha F. B. Hawes, as Germaine, and Grace Farrington Homsted, as Serpette, were effective in singing and acting. Howard A. Stevens, as Henri, easily carried off the honors. His voice is well adapted to the part and his acting was intelligent and sincere.



The younger pupils of Anna Willey gave a piano recital in the gymnasium of the Baptist Building on Thursday evening, assisted by Rose Tyler, soprano.

Send news items and subscriptions to Frederic Mariner, 147 Spring street.

## Philharmonic Program.

The Philharmonic Society's sixth pair of concerts, to be given at Carnegie Hall next Friday afternoon and Saturday evening, will have this program: Symphony, "Eroica," Beethoven; aria, "Rienzi," Wagner; "Till Eulenspiegel," Richard Strauss; songs, "Verborgenheit," "Der Freund," Hugo Wolf, and "Traum Durch die Dämmerung," "Cecile," Richard Strauss. The singer will be Mme. Kirkby Lunn, and the conductor, Dr. Ernst Kumwald.

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## CHICAGO.

## The Thomas Orchestra's Concert.

CHICAGO, Ill., February 3, 1906.

The Thomas Orchestra presented a highly interesting program at its performance on Friday and Saturday, February 2 and 3. Mr. Stock gave us the "Nozze di Figaro" overture of Mozart to begin with, and not only were we able to convince ourselves that we had really been justified in saying so many nice things about Mozart when his anniversary was celebrated last week, but we were given real musical enjoyment by Mr. Stock's beautiful performance of the work.

Of the F major symphony of Beethoven nothing remains to be written; but it may, nevertheless, be put on record that the orchestra gave the "little" symphony a performance which was great in its excellence.

Charles W. Clark made his reappearance in Chicago by singing the aria, "An jenem Tag," from Marschner's "Hans Heiling," and two songs with orchestral accompaniment—"Le Plongeur," by Widor, and "La Vagne et la Cloche," by Duparc.

It would be interesting to know the precise reason for the neglect of Heinrich Marschner. Occasionally "Hans Heiling" and "The Vampire" are heard on the German stage, but so far as the opera houses of other countries are concerned, Marschner might never have existed. And we, of the other countries, are the losers by this exclusion, for Marschner was a composer, who, in spite of his Weberian proclivities, was possessed of remarkable powers. If any music lover had doubt as to these powers, the magnificent aria which Mr. Clark sang today would have been a sufficient answer. Mr. Clark gave a most artistic interpretation of Marschner's piece. He sang with the warmth of feeling, and the passionate intensity which the music demands if it is to make its fullest effect. Not less satisfactory was the singer's performance of the songs by Widor and Duparc. In spite of his lapse of memory, which occurred in the Widor work when Mr. Clark sang it on Friday, the artist's singing of the song was of the highest order of merit.

The orchestra, in addition to Mozart's overture and the symphony of Beethoven, was heard in César Franck's symphonic poem, "Le Chasseur Maudit," the scherzo capriccioso of Dvorák, and Theodore Thomas' arrangement of Chopin's A flat polonaise.

César Franck's work was excellently read by Mr. Stock and his band, and the grim story of the sacrilegious count pursued by the devils and all the paraphernalia of the lower regions received a most picturesque interpretation.

Next week Arthur Rubinstein is to be the soloist.

The following is the program:

Overture to *Benvenuto Cellini* ..... Berlioz  
Symphony, No. 2, B flat major, op. 57 ..... d'Indy  
Concerto, for Piano, No. 2, G minor, op. 22 ..... Saint-Saëns  
Scenes de Ballet, op. 52 ..... Glazounow

## Frederick A. Stock.

At a meeting yesterday afternoon of the trustees of the Orchestral Association, Frederick A. Stock was appointed conductor of Theodore Thomas Orchestra for the next three seasons.

It is difficult to decide whether the musical public or Mr. Stock ought to be congratulated the most. For really good conductors do not abound like blackberries on a bush. Of time beaters there are more than enough, but

such a leader as Mr. Stock has proved himself to be is rare. So let us congratulate ourselves on the appointment, and incidentally Mr. Stock will felicitate himself on his fine orchestra. Chauncey Kepp was elected a trustee in the place of the late Dr. Harper, and Watson F. Blair and Charles H. Swift were elected members to fill two vacancies.

## Weingartner's Farewell.

Felix Weingartner has made his last bow to Chicago music lovers. He has gone, leaving us with the conviction that we have listened to interpretations which have represented the highest ideal of musical worth; which have made manifest within us the substantiation of the fame which preceded the German conductor. Let us not imagine that Weingartner's abilities begin and end with the wriggling of a stick, or that they are comprised in the masterful way in which he can stretch forth his left arm and call out of silence the blare of trumpets. Many conductors have gone through their careers without knowing that conducting is altogether a different business from this. It is true that Weingartner has an impressive personality. He continually holds the centre of the stage, in more than a merely literal sense. We do not forget him to lose ourselves in his interpretation of the music; for the man, with his gestures, his emotion, his authority, seems to address himself to us no less than to the orchestra, and he and his interpretations are indissolubly united.

The overture to "Fingal's Cave," by Mendelssohn, was excellent, and the "Lohengrin" Prelude was beautiful, and with very desirable skill were the other pieces played; the symphonies of Schumann and Beethoven, and the "Tannhäuser" and "Meistersinger" overtures. Some interpretations were more impressive than others, but all were remarkable. The first symphony of Schumann disclosed nothing which was not familiar to us before. It was an excellent reading no less than an excellent performance, but it had not the illuminating power which so distinguished Weingartner's conception of the C minor symphony of Beethoven. This composition had been played under Weingartner's direction the previous Saturday, but so great was the impression it had made that, in response to many requests, the work was given another performance.

And so, amid much handclapping and not a little shouting of bravos. Weingartner took his leave. But we are not left desolate and alone. There still remain to us the Chicago Orchestra and Frederick Stock.

## "Il Trovatore" by Students.

Among the performances, the review of which I left over until this week, were two given by students of the Chicago Musical College, and of the American Conservatory, respectively.

The young people who are learning the whole art of the dramatic singer in the opera class of the Chicago Musical College gave the first act of "Il Trovatore." The production was under the direction of William Castle, and the orchestra was composed of college students.

Mr. Castle's experience—and who does not remember William Castle in the palmy days of English opera?—was reflected in the excellent work of his students. Grace Ellsworth as Leonora and Letitia Gallaher as Inez were

impressive in their roles. The part of Manrico was sung by Henry A. Mix, who showed great ability, as also did Mr. Haberkorn, to whom was intrusted the role of Fernando. Johann Berthelson also sang very well in the part of the Count di Luna.

## American Conservatory Students Play.

The string orchestra of the American Conservatory was heard in a concert given on Friday evening, January 26, at Kimball Hall. The young women and men who form the orchestra played with enthusiasm under the direction of Herbert Butler the theme and variations from Haydn's "Kaiser" quartet; the prelude to Saint-Saëns' "Deluge"; the "Mill," by Gillet, and they also played the accompaniments to Mendelssohn's rondo brillante for piano. Such work as this is of great instructive value to the students, and Mr. Butler had every reason to be satisfied with the results of the training which he had given to the orchestra.

The program included several solos. Katharine Starr played on the violin the "Symphonie Espagnole," of Lalo, and Mr. Chapman sang an aria from the "Marriage of Figaro."

Not a little pianistic talent was displayed by Otto Hackhauser, in his performance of Mendelssohn rondo; a performance which gave much pleasure to the listeners. Miss Loefel sang charmingly "Nymphs and Fauns," of Bemberg.

## Mr. Henry's Recital.

Harold Henry, a pianist, who has recently joined the faculty of Mr. Spry's piano school, made his first appearance in Chicago at a recital given in Music Hall January 30.

Mr. Henry's program included Tschaikowsky's variations op. 9; a scherzo of Chopin; the D flat study of Liszt and the Petrach sonnet by the same composer; a concert etude of Poldini, and three pieces by Moszkowski. Mr. Henry disclosed excellent abilities as a pianist, and his playing gave much pleasure to a very enthusiastic audience. The recital giver, it is understood, has been a pupil of Moriz Moszkowski, and, as perhaps is natural, his best work was done in the performance of this composer's "Autumn"; "Pensée Fugitive" and valse d'amour. These pieces Mr. Henry delivered with fluent technic and elegance of style, and even the appalling commonplaceness of the valse d'amour did not prevent Moszkowski's pupil from interesting us.

Mr. Henry was assisted in his recital by Rudolph Engleberg, who sang excellently some songs of Brahms and Strauss, as well as of Whelpley, Foote and Chadwick.

## Victor Heinz's Pupils.

On Thursday, in Music Hall, three pupils of Victor Heinz gave performances of concertos, the accompaniments to which were played by members of the Thomas Orchestra, directed by Mr. Heinz.

Grace Sloan was heard in Beethoven's G major concerto, into which she succeeded in putting considerable technical finish and musicianly feeling.

Much talent was displayed by Vida Llewellyn, who played Schumann's concerto, and who, although only fourteen years old, performed the work in a fashion which would have done credit to a player of maturer experience.

Isaac Levine closed the concert with a brilliant performance of Liszt's E flat concerto.

A large audience gave by its applause every encouragement to the young performers, and testified to its recognition of their careful training by Mr. Heinz.

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**The Germania Club's Concert.**

On Wednesday evening the Germania Club gave a concert of vocal and orchestral music in Orchestra Hall. The club sang some German choruses by Becker, Schubert, Claassen and Schultz, as well as two in English by Hawley and Brackett. Upon its efficiency the choral club is to be complimented, and not a little praise is due to Mr. Boeppeler, who, as musical director, had the training of the chorus. The ensemble was excellent, and the light and shade well brought out. For to sing such things as the Germania Club sang is by no means easy. For some reason which has never been satisfactorily explained to me, there seems to me to be an atmosphere of austere solemnity about compositions written for male chorus. These pieces occasionally take on a counterfeit semblance of gayety, but such mirthfulness is generally too apologetic to sound convincing. My hopes of jollity rose to the occasion when the program announced the "Song of Winter," by Hawley, for the first line of the verse, "Sing a song of winter," was so vividly suggestive of the lively old nursery rhyme, "Sing a song of sixpence." But on this occasion Mr. Hawley had gone for his inspiration to the hymn book, and one resigned oneself to the inevitable.

The choruses were varied by the solos of Miss Heuschling, who sang with feeling "Allerseele," by Strauss; "Mir Träume von Einem Königskinde," of Hartmann, and "Lenz," by Hildach. Mr. Hamlin also contributed an aria from Weber's "Freischütz" and some songs by Schumann, Grieg, Campbell-Tipton and Salter. In addition, he took part in the "Wickinger Ausfahrt" cantata of Speidel. Mr. Hamlin sang with that musicianship and artistic feeling which invariably make his performances a pleasure to hear.

The Thomas Orchestra played, under Mr. Boeppeler's direction, the "Coriolanus" overture of Beethoven, a rhapsody of Liszt and a movement from Kaun's "Carnival Suite."

FELIX BOROWSKI.

**CHICAGO NOTES.**

Madame Kirkby Lunn, the eminent English contralto, and Raoul Pugno, the distinguished French pianist, will give a joint recital at Music Hall Sunday afternoon February 4, under the direction of F. Wight Neumann. Madame Kirkby Lunn will sing "Morgen Hymn," by Henschel; "Ruhe, Meine Seele," and "Caecilia," by R. Strauss; "Verbogenheit" and "Der Freund," by Hugo Wolf; "Traum Durch die Dämmerung" and "Heimliche Auforderung," by R. Strauss. Mr. Pugno will play concerto ("Italian"), Bach; "Fashingsschwank aus Wien," Schumann; "Impromptu," A flat, and scherzo, by Chopin; piece in A, by Scarlatti, "Deux Valses," R. Pugno, and Rhapsodie No. 13, by Liszt.

The concert originally announced by Herbert Witherspoon for February 11, Music Hall, has been changed to accommodate Mr. Witherspoon's Eastern engagements, to Sunday afternoon, March 11. At that time Mr. Witherspoon will appear in a joint recital with Minnie Bergman, who, it is said, possesses one of the most beautiful and fresh dramatic soprano voices. Miss Bergman will sing some duets with Mr. Witherspoon, and among the songs she will sing are "Die Lorelei," by Liszt; "Aux Beaux Reves," by Saint-Saëns; a song cycle by Von Fielitz, and also songs by Rudolph Ganz and Van Eyken.

So pronounced has been the enthusiasm in the East over Waldemar Lütsch, the young Russian pianist, that ar-

rangements have been made by William K. Ziegfeld, manager of the Chicago Musical College, for a short spring tour which will include, among other cities, Springfield, Mass., Syracuse, N. Y., and Richmond, Va. During less than one year's residence in this country, Lütsch has firmly established himself as one of the foremost artists of the day and he is much in demand. He will make his first Chicago appearance in recital at the Illinois Theatre next Sunday afternoon under the auspices of the Musical and Dramatic Direction. Included in his program will be the Brahms sonata, op 5, F minor; prelude aria et final, by César Franck, and the "Mephisto Waltz," by Liszt.

Allen Spencer will give his annual piano recital next Thursday evening, February 8, at Music Hall. He will be assisted by Herbert Butler, with whom he will play the E flat major sonata by Beethoven. Mr. Spencer's program will consist of Beethoven's andante in F major, two intermezzos and a capriccio by Brahms, a group of six compositions by Liebling, Lutkin, Seeböck, Oldberg, Levy and Schuett, all dedicated to him, and the "Sonnette de Petrarca" and rhapsodie No. 11, by Liszt.

F. Wight Neumann announces that Madame Calvé will sing in recital at the Auditorium, Saturday, February 17. Rudolph Ganz will give a piano recital in Music Hall, assisted by John B. Miller, February 18. An ensemble recital by Harold Bauer and Rudolph Ganz, February 22, also in Music Hall.

The Apollo Musical Club will sing the "German Requiem" of Brahms and Elgar's "Light of Life" at their concert in the Auditorium, Monday evening, February 12. The soloists will be Charles W. Clark, baritone; Corinne Rider-Kelsey, soprano; Daisy Force Scott, contralto, and Alfred D. Shaw, tenor. Harrison Wild will conduct.

Kubelik gives a concert in the Auditorium tomorrow (Sunday) afternoon. He will be assisted by Milada Cerny, the child pianist, who gave a successful recital in Chicago a few weeks ago.

Kubelik will play concertos by Bruch and Paganini; the "Zephyr" of Hubay, Wieniawski's "Souvenir de Moscou" and one of the Slavonic dances of Dvorák. Ludwig Schwab is the accompanist. The concert is under the management of the Musical and Dramatic Direction.

Arthur Dunham gives an organ recital tomorrow afternoon at Sinai Temple. Mrs. Van Schoick, soprano, will assist.

The Musical and Dramatic Direction announces the sixth concert of the Theodore Thomas Orchestra at Ravinia Park on Monday, February 5.

Anna Miller Wood, contralto, will be the soloist and will sing an aria from Bruch's "Odysseus" and three numbers from Elgar's "Sea Pictures." The orchestra will play the "Genoveva," overture of Schumann, and the "Liebesfrühling," overture of Georg Schumann; also the G minor symphony of Mozart, the scherzo capriccioso of Dvorák, the prelude to "Lohengrin" and the "Walkürenritt" of Wagner.

The Amateur Musical Club will give a concert on Monday, February 5. The program, arranged by Mrs. Harry Gordon Selfridge and May Allport, is to be devoted to the works of Brahms.

Bruno Steinle and Adolf Weidig are to be the assisting artists.

A recital of violin compositions, without piano accompaniment, is announced by the American Violin School to take place in Kimball Rehearsal Hall, February 17. Solos will be performed by William Lloyd, Melvin Martinson, Richard Vilim, Julius Brander and Edna Earl Crum.

Marie White Longman achieved great success in her singing of "The Messiah" at Oak Park, January 26. Mrs. Longman has made a special study of oratorio and has met with much success in it. Her informal recital is to be given in the Y. M. C. A. Auditorium on February 10.

A recital will be given by Amanda Closius, pianist; John K. Chapman, baritone, and Charles La Berge, violinist, at Kimball Hall, Saturday afternoon, February 10.

**Mrs. Hanna Butler's Success.**

Criticisms on Hanna Butler read:

Hanna Butler took the great audience by storm, and she sang most grandly. She is reputed in musical circles as one of the finest coloratura singers outside of grand opera, and well did she sustain this reputation by her singing Thursday night. Most remarkable is her power to maintain a true harmony through long, exhausting runs and trills, and the quality of tone, too, is undiminished, but remained rich and rare. At the end of her first selection she was presented with a huge and beautiful bouquet of American Beauty roses. In her last selection she was assisted by Mr. Ficke with a flute obligato, the effect of which was very fine.—Moline Evening Mail, January 19, 1906.

Mrs. Butler made a decided hit with the audience, and a single encore number was not sufficient. She was brought back to the footlights three times after each selection, and the audience was then loath to see her leave the stage. Her voice is one of great range and sweetness, which, with her pleasing stage bearing, makes it a pleasure to listen to her. Mrs. Butler had a great many personal friends and acquaintances in the audience, but they were no more enthusiastic in their appreciation than those who had never had the pleasure of hearing her before.—Moline Daily Journal, January 19, 1906.

The audience was particularly delighted with Hanna Butler, the Chicago soprano, who gave two numbers, the first a triple number, followed by Tosti's "Good Bye" as an encore, and the last, "Mad Scene," "Lucia de Lammermoor," with flute obligato by Mr. Ficke, of Davenport. She was twice recalled after this, giving first a Swedish song, and then "The Year's at the Spring." Mrs. Butler received a huge bouquet of roses.—Moline Dispatch, January 19, 1906.

Hannah Butler, soprano, scored the greatest triumph of the evening. She has been heard by local music lovers before, and all who have ever heard her are unanimous in their praise of her singing. She sang last night in English, French and Swedish, and although all could not understand the words of the foreign songs, they were highly appreciated. She has a wonderful voice and her control of her voice is almost marvelous. Every number she rendered was loudly applauded, and she was compelled to answer many encores before the audience was satisfied.—Rock Island Union, January 19, 1906.

**Walter Spry Piano Recital.**

Press notices on Walter Spry's December piano recital follow:

The last piano recital of the year of 1905 was given yesterday afternoon in Music Hall by Walter Spry, who was welcomed and applauded by an audience of fair size and distinctly appreciative disposition. It was an afternoon of piano playing which contained much that was enjoyable and gratifying. The program was delightfully free from the hackneyed and conventional, only four of the ten numbers in the list being known from previous hearing in public. And Mr. Spry's manner of presentation of the selections he had chosen was marked by a musicianship, a tonal beauty and an interpretative refinement which made listening a pleasure.

We have, moreover, so much of piano tone forcing nowadays that it is a relief to encounter a player who keeps all tonally beautiful, and this Mr. Spry did yesterday throughout his recital.

The program was a taxing one and it was played in a manner

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which shows that Mr. Spyry has made distinct progress in his art since last he was heard here. He has beautified and varied his tone, lending it the power to sing, and giving it a suavity and smoothness which do not depart from it even in the most rapid scale or passage work. This results in all his playing making distinct and successful appeal to the ear and imparts to his work refinement and beauty. He is "finding himself" interpretatively. He is discovering the means of emotional expression, and he showed yesterday in everything he did a clear conception and firm grasp of the musical content of the work in hand, which told of excellent abilities both native and acquired, and which promise well for future achievement. It was a recital to which Mr. Spyry may well point with satisfaction, and with the results of which he may well be content. Especially excellent were his presentation of the Mozart D minor fantasia, the Brahms rhapsody, many portions of the Schumann etudes, the Balakirev "Gondola Song," the "Fireflies" of Leschetizky, and the "Serenade Americaine" of Klein.—Chicago Tribune.

Walter Spyry, a Chicago pianist, favorably known to local connoisseurs, gave his annual recital in Music Hall Sunday afternoon before an audience, which, considering the season and the frequency of piano performances this year, may be considered moderately large. With Mr. Spyry's technical and other qualifications those who have heard him in previous seasons are familiar, and this last performance only serves to strengthen former impressions of him as an intelligent, capable player, with a good working technic, thoroughly sound and rational ideas and the expressive or emotional qualities indispensable to really enjoyable piano playing.

His program included the Schumann "Symphonic Studies," a prelude and fugue by Hans Huber, Mozart's D minor fantasia, Brahms' first rhapsody and a number by Chopin, Balakirev, Leschetizky and Liszt, and in general he showed a good grasp of the subject in hand in each instance. The numbers calling for technical dexterity were given fluently and easily and his playing does not lack force or virility. It is playing which those who appreciate clearness, sanity of sentiment and absence of ostentation must find grateful and satisfying.—Chicago Daily News.

On Sunday afternoon Walter Spyry, the well known pianist and teacher, gave his annual piano recital in Music Hall before an appreciative audience. He presented an ambitious program, which, while it contained much that is familiar, had the rare merit of

presenting three grateful novelties. These were a prelude and fugue by Hans Huber, "Gondola Song," by Balakirev, and "Fireflies," a surprisingly good scherzo by Leschetizky. Mr. Spyry gave an excellent account of himself. He has a fluent technic, which is equal to all the demands he makes upon it. His tone is always of pleasing quality, and his interpretations bear the mark of serious thought and sincere musicianship.—Chicago Inter Ocean.

The prevailing belief that an artist must look to distant lands for appreciation was disproved by the size and character of the audience that attended the annual piano recital given by Walter Spyry in Music Hall, Sunday afternoon. The program offered was unusually pleasing, and was admirably adapted to Mr. Spyry's type of musicianship. Without striving for effects, but with due appreciation for contrasts, the interpretations bespeak a broad and intelligent musical feeling, at all times sane and refined. Especially commendable was the universally beautiful tonality, which was never marred by forcing the instrument, even in climaxes. The technic was characterized by life and crispness, the pedal used with good judgment, and the phrasing delightfully clear.—Chicago Evening Journal.

### ST. PAUL.

ST. PAUL, February 3, 1906.

Three Symphony concerts and oratorio comprised the musical feast served to music lovers in the Twin Cities last week. The Minneapolis Symphony Orchestra, at the Auditorium in Minneapolis, on Tuesday evening; on Wednesday evening at the same place, Walter Damrosch and the New York Symphony Orchestra—of course all St. Paul musicians and lovers of music were there—and last night, the Minneapolis Symphony Orchestra, with Emil Oberhoffer, conductor, appeared at the People's Church in this city, under the auspices of the Schubert Club. An immense audience greeted Mr. Oberhoffer and his orchestra, which compared very favorably with the New York organization heard the night before. The soloist for this occasion was Waldemar Lütschig, a pianist of rare ability, who rose to unusual heights in the Tchaikowsky concerto for piano with orchestra. The program follows:

Overture, *Der Improvisor*..... d'Albert  
Symphony, No. 5, E minor, from *The New World*..... Dvorák  
Concerto, for Piano, with Orchestra, No. 1, B flat minor.

Tchaikowsky

Waldemar Lütschig.  
Poem Symphonique, *Le Rouet d'Orphale*..... Saint-Saëns  
Piano Solo—

Berceuse ..... Chopin  
An bord d'une Source ..... Liszt  
Polonaise, E major ..... Liszt

Overture, *Tannhäuser* ..... Wagner

On Wednesday evening the oratorio of "Elijah" was given by the young ladies of the Visitation Convent, under the direction of Mrs. F. L. Hoffman. C. G.

At The Strollers' "German Operatic Night," February 3, Clifford Wiley was a guest of honor. Wiley the man, and Wiley the artist are highly esteemed by The Strollers. He gave an evening of song at Mrs. John C. Flagler's, January 29, and is to give another February 14. February 7 he sings at the Dickens' birthday dinner of the New York Press Club.

### INDIANAPOLIS.

INDIANAPOLIS, February 5, 1906.

THE MUSICAL COURIER (read in every section of the United States besides foreign countries), in its desire to advance the interest in public school music, should have the sympathetic co-operation of supervisors of music everywhere.

In this way the breadth and nature of this interesting branch will be felt, one state ascertaining just what another is doing, and ideas increased and carried into execution accordingly.

Conservatism in this matter will ere long become a thing of the past, and will have no side with broad public school systems. Let the public everywhere know what is being done to advance standards, and both response and results accrue more readily.

Other departments are being discussed, ideas disseminated, then why not the music in the public school—as well? In this way the active wide-awake supervisor of even a small town soon extends beyond his limited sphere, becomes known in broader fields for his catholic and effective methods, and reaps benefits accordingly.

The Indianapolis public schools number sixty buildings and about eight hundred teachers. A brief resumé shows that George B. Loomis began the work of musical supervisor here in 1870 when the city was a mere village, and held the position until his untimely death in 1884.

A. M. Butler, Mrs. Wilkinson, Helen Place and Lelia Parr followed consecutively up to the year 1901, when Edward Bailey Birge, the present supervisor, came upon the field of action.

The growth of Indianapolis is remarkable when it is remembered that in his day, Mr. Loomis was the sole teacher, while now the size of his school necessitates an assistant director of music, Miss Canfield, besides special departmental teachers with Mr. Birge, who is unable to visit each school oftener than once in every five or six weeks.

Yet the proficiency of this man's work is being felt largely in the school, and extends, it is believed, even into the homes, for the musical status of the Indianapolis public is becoming, even though slowly, of equal merit with that of any Eastern section of similar advantages.

Mr. Birge, a New Haven man of broad musical culture, a graduate of Brown University and of the Yale Music School, and a disciple of Horatio Parker, was called here at the request of Calvin N. Kendall, superintendent of the Indianapolis public schools. Mr. Birge acknowledges a liking for the elasticity of the school systems in vogue here, finding a ready encouragement in the consummation of his ideas.

Interchange of methods is swift, response is ready; hence with such a state of affairs the department of music must necessarily expand. The children of the schools are taught to read music, and at the same time to get a repertory

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of "good" songs, according to age and ability. "We are hearing of results," said Mr. Birge, "even in the Sunday schools where our pupils pick up music readily, love to sing, and, when old enough, augment the choirs and choruses to be found here."

Each school building, although with but one lesson a week, forms two or three choruses, each with a different repertory, led by competent teachers; all of these are doing exceptional work in the way of tonal production, ear training, rhythm, accurate reading, and acquiring a taste for the best of music. Modern music is encouraged, and individual singing, a thing much to be desired, is looked after, individual singing slips being used; Mr. Birge specializes on this point, and the backward reader is helped and encouraged toward success.

"The study of music in this way in our schools is of material aid toward making the regular school work go easier," Mr. Birge said, "and from year to year the results are very encouraging."

In 1902 a large concert with six hundred voices and an orchestra of forty members from the two high schools of this city was trained and directed by Mr. Birge. The success was eminent. The following year yet another concert took place with even more assured promise of what the work is doing. An orchestra, consisting of about thirty members of the Manual Training High School, and also of the Shortridge High School, are conducted by Mr. Birge, with regular days for the study and practice of good music.

The People's concerts, comprising a course where artists of merit are employed, and which Mr. Birge has been actively instrumental in bringing to a wonderful plane of success, certainly constitute an almost enviable badge of promise. These concerts are crowded to overflowing, as has been stated in THE MUSICAL COURIER, and show which way the wind is blowing.

Mr. Birge's sound technical judgment has been a stimulus to musical circles here. It is strongly evident that out of one endeavor spring many, and so the taking on of Metropolitan ideas by Indianapolis, namely, of bringing some of the world renowned artists to be heard here, is largely the outgrowth of the seed sown in the public school music the past few years.

The Musikverein will give its next concert at the German House on Tuesday evening, February 6, and report has it that this event is expected to be a most brilliant one.

A most characteristic program will be from composers of Russia, Italy, France and Germany. The chief number will be a work for orchestra, mixed chorus and soloists, entitled "The Page and the King's Daughter," by Volbach.

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The soloists will be Augusta Reutsch, soprano; Orville Harrold, tenor, and Frank N. Taylor, bass. Alexander Ernestoff will conduct.

The program follows:

Spring Serenade ..... Lacombe  
Angelic Dream, Kammenoi Ostrow, No. 22 ..... Rubinstein  
Sound of Bells and Forest Murmuring ..... Ullrich  
My Sweetheart ..... Neubner  
Lullaby, from Jocelyn ..... Male Chorus  
Drinking Song, from Cavalleria Rusticana ..... Mascagni  
Orville Harrold and Orchestra  
The Page and the King's Daughter ..... Volbach  
Augusta Rentsch, Orville Harrold and Frank N. Taylor, Mixed  
Chorus and Orchestra  
Espana ..... Chabrier  
Orchestra.

The Indianapolis Symphony Orchestra, with Karl Schneider conductor, gave its last concert for the season in Tomlinson Hall on the 29th. The reasons for its being the final one had been given, and a brilliant audience filled the spacious floor and balconies of the building to bid adieu, for this year at least, to an organization which has furnished memorable evenings to music lovers. Another star attraction was Boston's violinist, Marie Nichols, who had been preceded by abundant testimonials of her wondrous success everywhere she has been.

Another attraction was Stella Haines, mezzo-soprano-contralto, a pupil, I am told, of Mr. Schneider's, and who has wreathed her instructor with well deserved honors for what he has done for her in the way of vocal instruction. She sang the recitative and aria, "My Heart is Weary," from Goring Thomas' opera, "Nadeschda," and was so generously applauded that she was compelled to respond to the inevitable encore, which was the beautiful "Shena Van" by Mrs. Beach, of Boston.

Of Miss Nichols' numbers, the concerto in D minor, op. 31, by Vieuxtemps, was a great triumph for the performer, but in the group—*andante* (Borowski), Russian song (Lalo), and tarantelle (Wieniawski)—the Russian song was perhaps played with more charm than the others.

The storm of acclamation with which Miss Nichols was met showed how popular both she and her work are in this city.

The orchestra did nobly the "1812" overture. Conductor Schnieder met with a volley of handclaps, wreaths and flowers for his painstaking work in this, his final concert.

Gwilym Miles appeared last week before the Matinee Musicale and held a large audience throughout a lengthy program. After a group of songs, ending with Damrosch's "Danny Deever," Mr. Miles was recalled five times, and sang so delightfully throughout that he will doubtless for all time be a general favorite in Indianapolis. His magnetism and affability, besides versatility in singing a number from "Pagliacci" to the Irish song of "Molly Malone," seemed to catch the listeners. Mrs. F. W. Flanner read the English translation of two songs, "Befreit" (Strauss) and Kaun's "Der Sieger," in a charming manner. Carrie Hyatt, one of the Musicale's members, accompanied Mr. Miles most sympathetically.

The next attraction is Mary Howe, soprano, who is to sing at one of the People's Concerts at Caleb Mills Hall. Miss Howe's brother, Lucien Howe (who was her first teacher of voice), organist at the Memorial Presbyterian Church, will accompany his sister. Walter Kipp, flutist, will furnish an obligato for one of the songs.

## THE OPERA REPERTORY.

"Pagliacci," January 31.

Tonio	Campanari
Canio	Caruso
Nedda	Alten
Silvio	Parvis
Peppe	Reiss
Conductor	Vigna

"Haensel and Gretel," January 31.

Haensel	Abaranell
Gretel	Alten
Witch	Homer
Gertrud	Weed
Sand Man	Mulford
Dew Man	Glanville
Peter	Goritz
Conductor	Franko

"Rigoletto," February 1.

Gilda	Abott
Maddalena	Jacoby
Giovanna	Bauermeister
Contessa Ceperano	Mapleson
Un Paggio	Vail
Il Duca	Caruso
Rigoletto	Scotti
Sparafucile	Journet
Monterone	Muehlmann
Marullo	Begue
Borsa	Paroli
Ceperano	Dufriche
Usciere	Foglia
Conductor	Vigna

"Meistersinger," February 2.

Eva	Alten
Magdalene	Homer
Walther von Stolzing	Knote
Hans Sachs	Van Rooy
Beckmesser	Goritz
Pogner	Blass
Kothner	Muehlmann
David	Reiss
Vogelgesang	Bayer
Zorn	Koch
Moser	Quasen
Eisalinger	Bogdan
Nachtigall	Franke
Ortel	Baillard
Folts	Freitag
Schwarts	Echols
Ein Nachtwächter	Dufriche
Conductor	Hertz

"Bohème," February 3 (Matinee).

Mimi	Sembach
Rodolfo	Caruso
Musetta	Alten
Marcello	Campanari
Colline	Journet
Schamard	Parvis
Benoit	Dufriche
Alcindoro	Rossi
Parpignol	Paroli
Sergeant	Foglia
Doganiere	Fanelli
Conductor	Vigna

"Aida," February 3.

Aida	Eames
Amneris	Walker
Una Sacerdotessa	Lawrence
Radames	Dippel
Amonasro	Scotti
Ramfis	Plançon
Il Re	Mühlmann
Un Messaggiero	Paroli
Conductor	Vigna

"Trovatore," February 5.

Leonora	Nordica
Azucena	Homer
Inez	Bauermeister
Manrico	Knote
Il Conte di Luna	Campanari
Ferrando	Journet
Conductor	Franko

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## MACONDA DELIGHTS WASHINGTON.

WASHINGTON, D. C., February 4, 1906.

Charlotte Maconda, the well known lyric soprano artist, scored an unusual and valuable success in Washington, D. C., on Saturday evening. The occasion was a grand musicale given at the residence of Mrs. Larz Anderson, on Massachusetts avenue, N. W. The program was: The "Mignon Polonaise," by Thomas; "Voce di Primavera," Strauss; a group of French songs, including "Chant d'Exil," by Vidal; "Chanson de Juillet," Godard, and "Si mes vers avaient des Ailes," Raynaldo Hahn; a serenade by Richard Strauss; "Solveig's Lied," by Grieg, and in English, Beale's "Dream Yet Awhile With Me" (a Madame Maconda favorite), "You and I," Lehmann, and "The Lass With the Delicate Air."

Madame Maconda was in excellent voice, after an enforced rest, and her singing created quite a sensation in the large company of Washington élite assembled. People seemed stirred quite out of blasé society ways, and thronged around the singer to express their pleasure and hopes of again hearing her. Mr. and Mrs. Herbert Wadsworth were particularly complimentary, insisting upon encores, something unusual in salons.

Of others who found pleasure in the artist's work were the family of Senator Hale, from Maine; Mrs. Wetmore, Mrs. Hope Slater, Mr. and Mrs. W. A. Slater, Mary Williams, Miss Gwynne, Mrs. Kean, Mrs. Longworth (soon to be mother-in-law of Alice Roosevelt), Mrs. Warder, Major McCauley, Mr. and Mrs. George Howard, Mr. Johnstone, the art lover, and others.

Mrs. Anderson is originally from Boston. Miss Perkins, a great music lover, and well acquainted with its literature and interpreters, was enthusiastic over Madame Maconda. It is a privilege to have people so well able to serve the cause of music, willing and ardent in the cause. Massachusetts has sent her quota of such to Washington.

Mary A. Cryder and her friends, discriminating and advanced in music taste, speak warmly of the quality of voice and style of this singer. Not only this, but of her genial and agreeable *savoir faire*, which made her immediately a salon favorite. Also, as one gentleman expressed it, "a lady with whom it is a real pleasure to converse."

Arthur Mayor, the Washington pianist, who accompanied Madame Maconda, remarked that it was an exceptional pleasure to play for this singer by reason of her correct style and artistic sense.

Few are better fitted than Madame Maconda to shine in the brilliant lyric field, of which she has a large and choice repertory in English, French, Italian and German. She has been one of the most active soloists in the country, singing at all points. She has sung with the Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, under Mr. Scheel; with the Damrosch orchestra, the Handel and Haydn Society, Mr. Mollenauer, under the direction of Mr. Paur's orchestra, in Pittsburgh; Mr. Herbert's orchestra, and several times with the Theodore Thomas Orchestra, Mr. Stock, director, with which organization she goes soon on a protracted tour.

She has also been heard with the Baltimore Oratorio Society, Josef Pache, director; at the Worcester Festival; Messrs. Kneisel and Goodrich, in Spartanburg; A. L. Manchester, in Atlanta; many times in the Maine festivals; in Providence, with Jules Jordan; in Washington, with the Saengerbund, directed by Henri Xander; has given concerts and recitals without number, and has been to the Coast in recital. She remarks, however, that it requires an orchestra to fully inspire her.

In the coming tour with the Theodore Thomas Orchestra she will sing many of the big operatic arias and in oratorio at several festivals. She went from Washington to Syracuse to sing, thence to Minneapolis, and on to Toronto, Canada, where she is a great favorite also.

Mme. Maconda is at home in London, Germany, Switzerland and Paris, where visits have been made. At an Atlanta festival recently she had pleasure in meeting Lillian Blauvelt, who was a co-student with her in operatic work, of which she has also literature and training. At

Newport, last summer, she sang at the home of O. H. P. Belmont, where she created a similar impression to that of this week in Washington.

Mme. Maconda is somewhat of the type of Blauvelt, petite, sparkling and refined, with expressive features, speaking eyes and dark hair, and she dresses with taste and distinction. At the Washington musicale her gown was of turquoise velvet, finished by a few choice gems and a crown like spray in her hair. She is gentle in manner, impressionable, of warm sympathies with womanly grace. She speaks with feeling of her happy married life and kindly of other musicians. All in all, a delightful woman and artist.

## LINDSBORG, KAN.

Arrangements are being made to secure Innes' band for "The Messiah" festival here next April. The plans for "The Messiah" are more elaborate this year than ever before. An effort is being made to secure special railroad rates from Denver and Kansas City.



MADAME MACONDA.

Adolf Friedman and his large class of pupils expect to give "Don Juan" some time in February. Mr. Friedman was formerly connected with the New York College of Music.

Gadski has been engaged to give a song recital here February 14.

The third and final sonata evening by Theodore Lindberg, violinist, and Selman Janson, piano, is set for February 12. Sonatas by Rubinstein, Franck and Sjogren will constitute the program.

H. Brase has just finished the first movement of a symphony in B minor, for large orchestra. Mr. Brase has written a very interesting piano and violin sonata, as well as many songs, &c.

F. A. PARKER.

## MAX DECSI AS A FORERUNNER.

Many are the articles that have been written on vocal method and on handling of the voice and to such an extent has this subject and its variations been treated that a veritable encyclopædia could be published, covering the literature. The authors would number thousands and the contributions hundreds of thousands.

In the course of looking through these matters and studying them, cultivating our intelligence on the subjects connected therewith, many of us have come across the particular method of individual teaching. This paper itself has published many statements on the subject, but recent investigations have shown that as far back as 1807 THE MUSICAL COURIER published the following, written to the paper by Max Decsi, the well known singing teacher of this city. Mr. Decsi stated:

"The subject of vocal method and individual teaching is one of great importance and I am sure that all interested are more or less familiar with the various arguments in their important relations to it, which have been advanced from time to time. The controversy is an old one, but in my judgment little or no good has yet come of it. That there is a sincere desire on the part of an increasing number of people to know what is the best method of singing and training the voice is shown by the many inquiries addressed to the editors of THE MUSICAL COURIER. There are to my observation two causes which brought about this controversy—first, the method question; second, individual teaching. The difference of opinion of method I attributed to the different styles—the Italian, German and French operatic styles. A great many students believe, or are told to believe, that in order to sing correctly each style requires the study of a special method. This is absolutely false. There is only one natural way, one correct method of singing, which embraces all styles above mentioned. A close study of the famous singers of the Metropolitan Opera will fortify this contention. The secret of the great success of the most versatile artists in grand opera is to be found, not in their knowledge or use of various methods, but in their ability to utilize the one natural and correct method to the greatest possible advantage. To this they owe their versatility of style and different tone colors necessary to express the various sensations and emotions. They sing with equal proficiency compositions of Wagner, Verdi and Gounod. This statement is based solely on my own observations, demonstrated by practical results."

Some three years later, January 21, 1900, Mr. Decsi made the following statement in the columns of THE MUSICAL COURIER:

"It was never my good fortune to talk on this subject with Madame Patti, but I have had hours upon hours of talk with such singers as Madame Sembrich, Madame Melba, Madame Nordica, Madame Lehmann, Madame Eames, the De Reszkés, Van Dyck, Maurel and their kind. Now, it is my firm conviction that these people know their business a great deal better than I know it. There is a general accord as to the possibilities of singing. As to the great fundamental laws of singing all are agreed that there is only one vocal method, and that this way is the one way for singing all music. The principles of singing, as understood by

these artists, are those to which the modern De Reszkés and Lehmann and Sembrich and the others proclaim allegiance. They are the principles which govern the singing of Wagner and of Gounod and of Verdi alike. The second important cause I said 'individual teaching.'

Mr. Decsi emphasizes in the same article the importance of individual teaching, according to the individual faults and defects of the pupil or subject. The first and most important task of every vocal teacher is to individualize very carefully and adopt his method of instruction according to the various defects and faults in each individual case, as these present themselves to his analysis.

It is curious to notice that as late as September 20, 1905, the celebrated Maestro Lamperti published in his latest book, entitled "The Technic of Bel Canto," the following, after laying great stress upon the individual treatment of

pupils. He does not believe in forcing vocal students into the narrow groove of any castiron method, and in the opening words of the preface, he says:

"In my long experience in teaching, I have all too often observed that not enough value is attached to individualizing. No two pupils, much less two voices, are exactly alike. In vocal instruction the 'fitting over one last' causes great injury."

Mr. Decsi then continues:

"To this everyone of any experience in the vocal world will agree. During my eleven years residence in Berlin, I have seen many a beautiful voice ruined by the bearers of eminent names, simply because, regardless of natural aptitudes and peculiarities, the instructors forced their pupils to conform to their atrocious short cut 'systems and methods.'

The next cause why so many singers do not succeed in spite of their beautiful voices is due to the lack of the preliminary studies. Pupils must bear in mind that preliminary study is of the greatest importance, as only then can they trust themselves to an experienced coach who possesses firm musical taste under the guidance of the voice specialist. That the preliminary work is of great importance was especially demonstrated by the appearance of Blanche Marchesi. Blanche Marchesi has in two song recitals in New York done more to explode the Marchesi myth than all the cynical remarks of ex-pupils ever could have done.

"This explains very distinctly why Madame Marchesi takes a clever stand in declaring that she does not take beginners, because, as I said, the preliminary work is the most important task, for it demonstrates the ability of the vocal teacher."

There has been published in THE MUSICAL COURIER another interesting work on singing by P. Marcel, "L'Art du Chant au France." M. Marcel dwells at length on the importance of the preliminary studies. The work that consists of placing the voice, equalizing the registers, giving the required sonority with the least effort, &c. All this requires on the part of the teacher great knowledge and labor, to which must be added a patience able to stand any test, and it is these preliminary studies upon which the success of all the rest depends."

It will be seen that Mr. Decsi is a forerunner, as his dates will show many of the theories that have been propounded by some of the most celebrated authors of vocal art, either in active work or in their literary labors and publications. It will be, furthermore, seen that Mr. Decsi's theories are original with him, from the very fact that he covers the ground at periods before their publication, and it will be seen that Mr. Decsi's viewpoint is similar to that of the greatest authors, namely, the attention and concentration upon individuals. His own successes in vocal art have, furthermore, established the strength of his system—individual treatment.

### WILLIAM A. BECKER IN EUROPE.

William A. Becker, whose achievements both as a pianist and composer have won worldwide recognition in the past few years, is making his third concert tour of Germany. It is always a pleasure to chronicle the success of an American musician, and it is especially gratifying when the triumph is scored in foreign fields.

William A. Becker's recent enthusiastic receptions in Munich and Berlin are well worth recording, as seldom before has an American received such enthusiastic demonstrations as have been tendered to this young artist from Cleveland, Ohio. And as the best proof of a pianist's power is his ability to enthuse strange audiences, Becker will undoubtedly repeat his fine performances throughout his European tour.

Just to give an idea of how popular he is in Berlin and Munich, here are two of his most recent notices in part, that were published in foreign letters of THE MUSICAL COURIER:

Becker gave a new and original reading of the "Waldstein" sonata; but in fact, in everything he plays, Becker has his own ideas and follows them; whereby let it not be understood that he either rejects or disregards the composer's meaning, and with blind audacity and presumption endeavors to invent and set forth new meanings of his own. Far from it! No artist seeks with more loving care and reverence to follow in the composer's steps, nor searches with greater fervor and earnestness to learn the latter's thoughts and moods and purpose than Becker. But he has too strong and individual a nature to be content to sit down quietly and accept without question all the time worn and sometimes, perhaps, purely

conventional readings of the masters, to which we are accustomed. His is a mind that must solve every problem for itself, and will never rest till satisfied that it has grasped in its essence and fullness the true ideas; and this done, he seeks to give it forth as he has found it, as it speaks to him, regardless of whether the praise or the censure of his hearers will follow.

His conception of the "Waldstein" sonata is of the Shakespearean order of thought. In the adagio he finds the dreamer, questioner, philosopher, Hamlet; and under his tuneful fingers the old theme, "To be or not to be," is pondered over anew in the wondrous accents of Beethoven.

Quite a feature of the artist's program was his own charming "Barcarolle," in which were shown to advantage both his beautiful qualities of touch and tone, and his marvelous technical equipment. The difficult prestissimo runs in thirds rippled under his fingers with the fleetness and ease of single notes, while his poetical fancy and nuances of tone revealed themselves in the delicate and meditative grace of other passages.

It was, above all, however, in the Rubinstein etude that his astounding technic dazzled his hearers. As he whirled through the mighty passages in sixths with the speed of a tornado and the lightness of a zephyr, I thought of Alexander Dreyfuschock, and wondered if even he in his prime would have been able to do it better. It was a performance that fairly took one's breath away, and at its close the artist was recalled again and again; nor did the audience depart until he had gratified them with four encores, among those being a melodious and graceful composition of his own, entitled, "Hope."—Etienne, Munich, January 10, 1906.

William A. Becker, the eminent American pianist, gave a recital at Beethoven Hall. Becker is no stranger to Berlin, having appeared here both last season and season before last. His program was made up of standard works, consisting of the Handel "Blacksmith" variations, the Beethoven "Waldstein" sonata, Schubert's B flat major impromptu, the waltz and scherzo in C sharp minor, and the fantasy impromptu, by Chopin, Schumann's "Vogel Als Prophet," the concert giver's own barcarolle, and the Rubinstein staccato study in C major.

Becker gave a clear, broad, dignified reading of the Beethoven sonata. He made the most of the thematic material and in the passages his technic was clean and telling. Becker has a big tone and he knows how to "sing" on the piano. He has his own ideas of interpretation—ideas that are decidedly original and that would not always meet with approval from sticklers for school traditions. He is both a thinking and feeling musician.

Becker gave the middle part of the Chopin fantasy impromptu with beautiful singing, penetrating tone and deep feeling. He was at his best, however, in the Chopin scherzo, in which he rose to real artistic heights. In Schumann's "Vogel Als Prophet" he played with delicate technic and with soft, velvety tone. In his own barcarolle, written chiefly as a study in thirds, he revealed extraordinary ease, certainty and fleetness of fingers. As his program shows, Becker is a solid musician and does not go in for technical display; yet he has at his command a big technic, a technic well developed in every direction. In his old war horse, the Rubinstein staccato study, he exhibited wrists as flexible as rubber and as strong as steel. He was warmly applauded and responded at the close with two encores, the last of which was the big A flat polonaise, by Chopin.—A. M. A., Berlin, January 13, 1906.

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## NEW YORK SYMPHONY CONCERT.

On Sunday afternoon, February 4, the New York Symphony Orchestra gave an extra concert at Carnegie Hall, under the direction of Felix Weingartner. The program embraced Mendelssohn's "Fingal's Cave" overture, Wagner's "Faust" overture, Wagner's "Siegfried Idyll," Beethoven's fifth symphony, and Liszt's E flat piano concerto, played by Rudolph Ganz.

The concert disclosed no new phases of Weingartner's conducting. He is eminently correct, conscientious and cold. To listen to him for any length of time is to invite inevitable monotony. The man's lack of personal magnetism easily accounts for the slim hold he has won over the American public wherever he has appeared. The Philharmonic Society had a narrow escape a season or so ago from saddling itself with Weingartner as a permanent conductor. They would have been in a sorry position by now, for Weingartner has demonstrated in New York and other American cities that he possesses no "drawing" power of sufficient capacity to warrant paying him the fees he considers his due. We have two conductors in New York who make fewer pretensions than Weingartner, but get much more effective results out of our local orchestras—Walter Damrosch and Victor Herbert. The New York Symphony Orchestra played well last Sunday, in spite of Weingartner's metronomic beat and chilling interpretations.

The real success of the concert was won unequivocally by Rudolph Ganz, who proved himself to be one of the most satisfying bravura pianists heard in New York for many a day. He chose the hackneyed E flat concerto (Liszt) for his debut, and in that very circumstance lay the crux of his triumph. The work has been played here by all sorts and degrees of pianists, and many of them considered it impossible to win any sort of spontaneous success with it. Ganz upset all such calculations, however, for the E flat concerto had never been in his repertory until a few months ago, and in consequence he delivered the well worn themes and slightly threadbare passages with such inspiring vitality and enthusiasm that he set his audience cheering with delight, and the tumult of appreciation refused to die out until after the player had repeated the entire last movement. New York has seldom given an artist a more flattering testimonial of its favor.

Ganz is a pianist of every desirable technical attainment, in addition to which he has a finely poised musical organization, poetical fancy, and a tone of exceptional volume and capacity for modulation. His rhythm is a delight, and, together with his energetic attack and unerring finger work, makes his performance the kind which enables the listener to accept it as the authoritative utterance of a matured musician and masterful virtuoso. Ganz's ovation was well deserved, and its warmth should encourage the pianist to further early appearances here, particularly in recital.

## Gadski in Tennessee.

Madame Gadski's recent recital in Chattanooga, Tenn., called forth the most enthusiastic commendation, as the following notices will indicate:

Madame Gadski won her audience immediately by her remarkable personality—a blending of splendid presence, personal beauty, exceptional magnetism and a sweetness entirely free from affectation. Her singing is at all times satisfying. In the tender lyrics she is deliciously human, in the slumber song all of the exquisite mother love is reflected in each tone of her voice, and when dramatic intensity is required she awakens with every fibre of her being alert and in sympathy with the requirement.

Her voice is a marvelous mezzo soprano, rich and pure throughout its entire compass, and her vocalization is perfect. She has the poetic and musical insight of the true artist, and one cannot imagine a composer who would not feel honored at her interpretation of songs, classical or modern.—Chattanooga News.

Madame Gadski possesses the happy faculty of becoming en rapport with her hearers almost before she has sung a note, but she had not sung very many notes before the audience discovered that one of the world's greatest singers was before them.

On the other hand, in the numerous songs that she sang, her absolute control of her beautiful and tender pianissimo singing moved some of the audience to tears.

Contrasted with the two Franz songs and the tender and exquisite lullaby of Brahms, were the "Widmung," by Schumann, and the great "Erlking," by Schubert. These are well known songs, but the fire and dramatic spirit with which they were sung demonstrated most vividly the mature musicianship and great versatility of the artist.—Chattanooga Times.

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## What the Jury Thinks.



### "Don Giovanni," January 27.

#### The New York Sun.

Madame Jomelli sang "Donna Elvira," which she hardly knew.

#### The Evening Post.

As Leporello, Journef failed to bring out a tinge of the comic possibilities of the part.

#### The New York Tribune.

For Donna Anna, Nordica lacks the tragic passion.

#### The Morning Telegraph.

Nordica sang brilliantly and freshly.

#### The New York Press.

The direction of the orchestra had been entrusted to Nahan Franko. It was not surprising, therefore, that the score received a rigid, monotonous and flat interpretation. When a man of Franko's small experience undertakes to direct an opera like "Don Giovanni" he simply is attempting the impossible.

THE NEW YORK HERALD  
Madame Jomelli was a generally satisfactory Donna Elvira.

THE NEW YORK HERALD  
Journef surprised us with the happy humor which he infused into the part of Leporello. He must have taken Edouard de Reszke as a model.

### Susan Strong Recital, January 30.

The Evening Post.  
Miss Strong's voice seems to have no sounding board; that is, it is singularly deficient in nasal resonance.

The New York Tribune.  
She has a faulty method of singing.

THE EVENING MAIL  
Her voice of natural excellence has been vulgarized to such a degree \*\*\*

The New York Times.  
She has a remarkably powerful voice of much natural beauty.

#### The New York Tribune.

Madame Jomelli knew all her airs and sang them in part with beauty of voice and finish.

THE NEW YORK HERALD  
As Leporello, Journef disclosed comedy powers of no mean order; indeed, he has done nothing better.

#### The New York Times.

Nordica puts the note of tragic intensity into her impersonation.

THE NEW YORK HERALD  
Madame Nordica was scarcely in her best voice.

#### The Morning Telegraph.

Nahan Franko conducted. His intimate familiarity with the resources of the orchestra assured an accurate and musically interpretation of the orchestral part of an opera which I am afraid is doomed.

#### The New York Tribune.

She was unfamiliar with even the words and music of the part in the last scene, and did much to help make a miserable end of the drama.

#### The Evening Post.

In the part of Leporello one could not but sigh for the good old times when Edouard de Reszke delighted audiences with his splendid singing and convulsed them with laughter at his inimitably droll acting.

The Evening Telegram.  
It has a clear, bell-like quality.

THE EVENING MAIL  
She has improved since she was last heard here. \*\*\* She has a voice of a quality both striking and agreeable.

The New York Press.  
She is not richly endowed by nature, and her method in no way ameliorates the peculiar, squawking quality of her voice.

#### The New York Sun.

She continues to produce tones of acid character.

#### The Evening Telegram.

The most interesting of the first three songs was Beethoven's setting of "Der Erlkönig," a less theatrical work than the more familiar composition by Schubert.

### "Pagliacci," January 31.

#### The New York Herald.

A charming little Italian music drama.

#### The New York Tribune.

Alten was vocally a lamentable Nedda.

#### The Morning Telegraph.

"Pagliacci" has, in common with Wagner's music dramas, one sterling merit—both the poem and the music come from the same brain, consequently both are knitted into an artistic unity.

#### The New York Press.

It seems to us Caruso has sung the part (Canio) more beautifully on other occasions.

The Evening Sun.  
Campanari was in his best voice.

The Evening Telegram.  
Alten's singing of Nedda was hard and shrill.

THE EVENING MAIL  
Humperdinck's delightful fairy opera went with the admirable spirit that has so deeply stirred public interest.

### "Rigoletto," February 1.

The Evening Post.  
Bessie Abbott displayed the same rich voice \*\*\* and there was emotion, too, in her singing.

### Mme. Sembrich's Recital, February 1.

The New York Sun.  
Strauss' "Allerseelen" \*\*\* a masterpiece of song.

#### The Evening Telegram.

Her voice is somewhat like Madame Eames.

#### The New York Tribune.

It was an inutile performance. Had Beethoven thought well of his work he would doubtless have finished it. What the dabster made out of the Beethovenian notes sounded particularly weak, with every listener's head full of Schubert's dramatic setting of the same poem.

### "Pagliacci," January 31.

#### The New York Herald.

Leoncavallo set to music what seems like a nauseating page from the criminal records of a yellow journal.

The New York Press.  
Little effort was evident in Alten's singing.

#### The Evening Post.

Such an indecent plot, as a matter of course, could not inspire decent music; but Leoncavallo is a master of effective platitudinousness, and there are plenty of people who accept his rant and empty melodizing as real art.

#### THE NEW YORK HERALD.

It was one of the finest pieces of singing he has done this season.

The New York Press.  
Campanari was not at his best.

The New York Tribune.  
She sang agreeably.

The New York Tribune.

The lassitude and perfunctoriness seemed to have crept into some of the musical portion of the charming German opera, suggesting the need of a thorough artistic ablution.

### Mme. Sembrich's Recital, February 1.

The New York Press.  
Her interpretation was cold, and her voice was pinched.

### Albany, N. Y.—An interesting concert was given here by the following members of the Mason Harmony Circle: Beth Carroll, Rachel Archambault, Anna Hearn, Marie Kelley, Margaret Hart, Harriet Parsons, Mae Dowell, Margaret Phillips, Elizabeth Walsh, Mary Rose Rogers, Berlina Illich, Elizabeth Walsh and Isabel Sloan.

#### The Evening Post.

"Es blinkt der Thau" is particularly well suited to Sembrich's style.

#### The Evening Post.

Grieg's "Ein Traum" seemed trivial.

### Sam Franko's Concert, February 1.

#### The Evening Post.

A "Symphonie Concertante" in which Leopold Lichtenberg and Sam Franko distinguished themselves by their excellent playing of the violin and viola solo parts.

#### The New York Tribune.

It was played last night by Leopold Lichtenberg and Mr. Franko, not always with nice appreciation of its most effective tempi.

### BISPHAM TELLS A GOOD STORY ON HIMSELF.

David Bispham has no objection to a story upon himself. He is authority for the following, which shows how remarkable is his faculty of effacing his personality by the assumption of a certain facial expression behind the merest apology of a "make up."

The Twelfth Night revels of the Century Club, New York, were this year more than usually noteworthy for their brilliancy. After the principal event of the evening, a musical extravaganza, in which Mr. Bispham took a prominent part, members of the club performed special "stunts," one of which was the singing by the popular baritone of his great song, "The Hanging of Danny Deever," with Walter Damrosch, the composer, at the piano, and Bispham in the costume of a British soldier—musket and all. The gruesome ballad by Kipling (himself likewise a Centurion), was easily the feature of the occasion.

A few nights later, however, at a special function, a fellow member of the club, not recognizing in Mr. Bispham the dapper young "Files-on-Parade" of the song, exclaimed, "I say, old man, to think of anybody having cheek to sing 'Danny Deever' after you" (for whom it was written) "have sung it for years all over the land!" Mr. Bispham wondered who his rival was, when his friend continued, "but there was a little fellow at the Century the other night who came out as 'Tommy Atkins' and sang that song in a way to give everybody the creeps! And no one knew who he was. You should have heard him; by Jove, he brought down the house!"

### Kitty Cheatham's Children's Morning.

Kitty Cheatham had a distinguished audience of little people and their parents at the Berkeley Lyceum Theatre, Saturday morning of last week. As the program announced, it was "A Morning of Songs for Children," Miss Cheatham's winsome personality has endeared her to thousands who have enjoyed her refined and inimitable art. Saturday she sang delightful songs about dolls, animals, and the best of all themes, children, composed by Jessie Gaynor, Arthur Little, Edward German, H. L. Brainard and other composers, in addition to a new cycle of ten songs by Grace Wassall. Flora MacDonald played the piano accompaniments. Miss Cheatham will have a second morning for children in Easter week.

Engage  
Oral  
Festive





almost throughout the entire part, while it is also apparent that this fair young recruit possesses true temperament and is only a little unskilled in the technic of making that fact known to her auditors. A truly notable acquisition is this.—*Philadelphia Record*.

The feature of the cast was the first appearance in this city of Madame Rappold, who appeared as the long suffering and self-sacrificing Sulamith, and of whom it is pleasant to be able to say at once, and to say emphatically, that she made a distinct success. She has an excellent soprano voice, clear, musical and voluminous, which has been admirably trained, and which she uses with an appreciative intelligence, and she acts, though with some deficiency of fluency and facility, yet with much simplicity of manner and sincerity of sentiment. Sulamith is such a poor creature that it is difficult to render the character vital or to win for it the sympathy of the audience, but there was no doubt as to the favorable nature of the impression which Madame Rappold made.—*Philadelphia Inquirer*.

The opera was finely sung by all, but one must especially congratulate the management on securing a new singer of great promise in Madame Rappold, who was heard as Sulamith. Madame Rappold is not unknown in musical circles here, but it was her first appearance in opera, and it is a pleasure to record what a signal impression her pure, true, fresh, vibrant soprano voice, her splendid delivery, her artistic qualifications and her appealing temperament made on all present. She made the role stand out, not only in its solo effects, but in all the ensembles as well, and proved herself to be the most notable addition to the company made recently—a singer, indeed, from whom much is to be expected.—*Philadelphia Press*.

#### SPIERING IN BERLIN.

(Special cable to THE MUSICAL COURIER.)

BERLIN, February 2, 1906.

Theodore Spiering debut to-night immense success. Large and demonstrative audience. Exceptional enthusiasm. Splendid performance. Fifteen recalls.

ABELL.

#### Calvary Church Wants Bowman.

Edwin Norris Bowman, the organist and musical director of the Baptist Temple, Brooklyn, has received a tempting offer from Calvary Baptist, Manhattan. Mr. Bowman is considering the proposition. The offer from the wealthy New York church includes also Bessie May Bowman as solo contralto for the choir. Mr. Bowman has been in charge of the music in the Brooklyn Temple for ten years. His talented daughter, who is soloist in his choir, has sung at her father's organ recitals in some principal cities of this country. Mr. Bowman has done splendid work in Brooklyn, and naturally the invitation from the Manhattan church is worrying the pastor and trustees of the Baptist Temple in Brooklyn.

#### Janet Spencer's Engagements.

Among the January dates of Janet Spencer, the contralto, were the Fortnightly Club, of Philadelphia, January 10; a private musicale, New York, January 17; another, St. Regis Hotel, January 21; Handel's "Samson," Baltimore, January 23; "Samson," Toronto, Canada, January 25, and a recital with Aus der Ohe, Montclair, January 26. Some February engagements are: Private musicale, February 11; recital, Norfolk, Conn., February 13; musicale, Sherry's, February 15; private musicale, New York, February 25; recital, Buffalo, February 26, and soloist with the Guido Chorus, Buffalo, February 27. Other engagements for the near future are with the Singers' Club, Cleveland, Ohio; "Dream of Gerontius," Minneapolis and St. Paul; "The Apostles," with the Apollo Club, Chicago, and the Cincinnati May Festival.

#### Katherine Heath to Sing.

Katherine Heath, the soprano, sings at an organ recital in Yonkers this month, and February 18 at Sherry's, in the song cycle, "Flora's Holiday." Miss Heath states that the rumor that she is to leave the West End Presbyterian Church, of which she is solo soprano, is untrue.

Grace Larom, who is making such a great success of the John Howard method of singing, gave a most enjoyable musicale at her home studio, 542 West 140th street, on Saturday evening, January 27. A very large audience was present to hear a number of her advanced pupils. Those who sang were: Claire Cunningham, Mina Fennell, Miss Andrews, Miss Heber, Mrs. H. Harran, P. C. Claiborne, Miss Gerkin, assisted by Alfred Piccaver, of the Metropolitan Opera School; Mrs. Camille Birnböhm, Beatrice Harran, elocutionist; Miss Huntington, violinist, and Professor Gianni. Miss Larom's pupils showed perfect tone production and enunciation, they all having developed into promising singers with only two seasons' work. The voices were all beautiful in quality, and will be heard to great advantage after another season's work. Miss Larom sang very beautifully herself several selections.

#### MUSIC FOR THE COMING MONTH.

Wednesday evening, February 7—Opera, Metropolitan Opera House.  
 Thursday evening, February 8—New York Symphony Concert, Baptist Temple, Brooklyn.  
 Thursday evening, February 8—Annual music festival, Grace Protestant Episcopal Church, Brooklyn.  
 Thursday evening, February 8—Kaltenborn Quartet concert, Mendelssohn Hall.  
 Friday evening, February 9—Opera, Metropolitan Opera House.  
 Saturday afternoon, February 10—Young People's Symphony concert, Carnegie Hall.  
 Saturday afternoon, February 10—Opera, Metropolitan Opera House.  
 Saturday evening, February 10—Opera (popular prices), Metropolitan Opera House.  
 Saturday evening, February 10—Friedlaender song recital, Mendelssohn Hall.  
 Sunday evening, February 11—Popular concert, Metropolitan Opera House.  
 Monday evening, February 12—Opera, Metropolitan Opera House.  
 Tuesday afternoon, February 13—Mendelssohn Trio Club concert, Hotel Majestic.  
 Tuesday evening, February 13—Women's Philharmonic concert, Waldorf-Astoria.  
 Tuesday evening, February 13—Second concert, Chaminade Club, Pouch Gallery, Brooklyn.  
 Wednesday evening, February 14—Opera, Metropolitan Opera House.  
 Wednesday evening, February 14—Victor Beigel's concert, Mendelssohn Hall.  
 Wednesday afternoon, February 14—Eames song recital, Carnegie Hall.  
 Thursday afternoon, February 15—Carl lecture recital on "The Creation," chapel of the "Old First" Presbyterian Church.  
 Thursday evening, February 15—Boston Symphony concert, Carnegie Hall.  
 Thursday evening, February 15—Rubinstein Club concert, Waldorf-Astoria.  
 Friday evening, February 16—Opera, Metropolitan Opera House.  
 Friday evening, February 16—Boston Symphony concert, Baptist Temple, Brooklyn.  
 Saturday afternoon, February 17—Boston Symphony matinee, Carnegie Hall.  
 Saturday afternoon, February 17—Opera, Metropolitan Opera House.  
 Saturday evening, February 17—Opera (popular prices), Metropolitan Opera House.  
 Sunday evening, February 18—Popular concert, Metropolitan Opera House.  
 Monday evening, February 19—Opera, Metropolitan Opera House.  
 Tuesday afternoon, February 20—Gebhard piano recital, Mendelssohn Hall.  
 Tuesday afternoon, February 20—Severn lecture recital, 131 West Fifty-sixth street.  
 Tuesday evening, February 20—"Judas Maccabeus," New York Oratorio Society, Frank Damrosch musical director, Carnegie Hall.  
 Wednesday evening, February 21—Opera, Metropolitan Opera House.  
 Wednesday evening, February 21—Farrar-Shay song and piano recital, Berkeley Lyceum.  
 Wednesday evening, February 21—Nelson piano recital, Mendelssohn Hall.  
 Thursday afternoon, February 22 (Washington's Birthday)—Calvé song recital, Carnegie Hall.  
 Thursday afternoon, February 22—"Parsifal," Metropolitan Opera House.  
 Thursday afternoon, February 22—Women's String Orchestra concert, Mendelssohn Hall.  
 Thursday evening, February 22—Volpe symphony concert, Carnegie Hall.  
 Friday evening, February 23—Opera, Metropolitan Opera House.  
 Saturday afternoon, February 24—Young People's Symphony concert, Carnegie Hall.  
 Saturday afternoon, February 24—Opera, Metropolitan Opera House.  
 Saturday evening, February 24—Opera, Metropolitan Opera House.  
 Saturday evening, February 24—Adele Margulies Trio concert, Mendelssohn Hall.

Sunday evening, February 25—Popular concert, Metropolitan Opera House.  
 Monday afternoon, February 26—Heinrich Gebhard piano recital, Mendelssohn Hall.  
 Monday evening, February 26—Opera, Metropolitan Opera House.  
 Tuesday evening, February 27—Kneisel Quartet, Mendelssohn Hall.  
 Wednesday, evening, February 28—Opera, Metropolitan Opera House.  
 Thursday evening, March 1—Opera (special performance), Metropolitan Opera House.  
 Thursday evening, March 1—New York Symphony Orchestra concert, Baptist Temple, Brooklyn.  
 Thursday afternoon, March 1—Carl lecture-recital on Mendelssohn's "St. Paul," Chapel, Old First Presbyterian Church.  
 Friday evening, March 2—Opera, Metropolitan Opera House.  
 Saturday afternoon, March 3—Opera, Metropolitan Opera House.  
 Saturday evening, March 3—Opera, Metropolitan Opera House.  
 Sunday afternoon, March 4—New York Symphony concert, Carnegie Hall.  
 Monday evening, March 5—Opera, Metropolitan Opera House.  
 Tuesday evening, March 6—New York Symphony concert, Carnegie Hall.  
 Tuesday evening, March 6—Opera (special performance), Metropolitan Opera House.  
 Wednesday evening, March 7—Opera, Metropolitan Opera House.

#### Pappenheim Reception Musicales.

Eugenie Pappenheim, the distinguished prima donna, the first to sing Wagner roles in America, not so long since (this to remind the younger generations) gave her first reception musicale at her apartment, in The Evelyn, Sunday, January 28, some three hundred guests invited. The assisting artists were Ida A. Bremen, pianist (prelude, Mendelssohn, and "Kreisleriana," Schumann); Miss Glenn Priest, violinist ("Zigeunerweisen," Sarasate); Albert Quesnel, tenor ("La Giacinda" aria, Ponchielli); William Philip, tenor (songs, accompanied by himself), and the following artist pupils of Mme. Pappenheim: Frieda Stender, who sang songs by Pergolesi, Neidlinger and Goring-Thomas; Frieda Windolph ("Cazonetta," Meyer-Helmund), and Henry Engel, basso, who sang songs by Nicolai and De Koven.

These Sunday musicales bring together a throng of people distinguished in music, art, literature and a goodly sprinkling of society folk. Artists of high rank appear, along with young pupils of Madame Pappenheim, some of them already well known in the world of vocal art, others sure to become known.

#### American Institute of Applied Music.

An informal students' recital in the parlors of the American Institute of Applied Music, at 212 West Fifty-ninth street, February 2, consisted of piano, violin and vocal pieces, and as an unusual feature tests in vocal sight singing and ear training by Winifred Marshall. The rooms were well filled and the program, thirteen numbers, had as participants Georgia Anderson, May Smith, Edith Coker, Helen Clark, Anne Crawford, Janie Lacy, Margaret Boyd, Marion C. Mills, Mesdames William King and Elizabeth Wade, and Masters P. Uliotti and Donald Morrison. These student affairs are important, providing opportunity for the students to appear in public and encouraging study.

#### Daniel Visanha's Good Work.

Daniel Visanha took part in a concert given by the Manheim Glee Club, of Germantown, Pa., January 27, and pleased a large audience. He played "Romance," by Lalo; "Berceuse," by Fauré; "The Bee," by Schubert; aria, by Goldmark; "Chant De Veslemy" and "Perpetual Motion," by Ries. He was forced to add several encores. The music critics of Philadelphia who review this concert greatly praised the work of the violinist.

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MILAN, January 20, 1906.

**A**T the Dal Verme, on Tuesday, the 17th inst., there was a brilliant audience for the première of "Dolores," a Spanish opera, by Breton. Although illustrious in his own country, this composer was quite unknown in Italy until his name figured among the jury chosen by Signor Sonzogno for the last prize competition for new operas, and then we learned that Breton was the director of the Madrid Conservatoire and composer of several popular operas and zarzuelas. "Dolores" has long been successful in Spain, being essentially the most national of Breton's works. Certainly Spanish it is in its scenic form and characteristic music, illustrating the land of dance and castanets. The action takes place in Aragona and depicts popular life—the plot or story, alas, is again that of a girl betrayed. Dolores is Santuzza, and Melchiorre or Turridi or whatever he may be called, is the same villain. It was announced that the composer would conduct the opera in person, and all artistic Milan seemed to have given itself "rendezvous" that night at the Dal Verme. Interesting is always the demeanor of our public, for the public here has its moods, its dispositions, its humors, and shows and expresses them. On this night it gave the impression that although disappointed in its expectations, like well bred people it made a good countenance to everything, perhaps purposely wishing to show a courtesy to the foreign composer and treat him as a guest, calling him out repeatedly to applaud him, but it was only a "succès d'estime." Once and only once, in the third act, the tenor's singing of the love duet brought a burst of sincere applause. The introduction of "la jota" and "pasa-calle,"

played by a great number of mandolinists and guitarists, made an effective finale to the first act. There is something irresistible in these Spanish dances, and loud demands were made for the repetition of the "jota."

Tomàs Breton cannot complain of his reception in Milan. As I said before, the public showed exquisite tact and consideration for him, a man, after all, who has done much to raise the music of his country. The nobility and notabilities were well represented. I noticed among the audience Puccini, Carignani, Giordano, Illica, Colanti, Gabriel d'Annunzio, the publishers Ricordi and Sonzogno. Near me sat a boy, quite a child, who seemed to be the object of much attention from maestri and press men. I was told that he was Horszowski, the little Polish pianist, a prodigy of eleven years old. That very day (by invitation of Gallignani, director of the Conservatoire) before the professors and pupils he had given a private concert. It appears that the little "concertista" proved to be a great one, and the impromptu concert a true manifestation of art. Horszowski is now traveling in Italy for his health and to take a rest, but he will return to Milan in February to give public concerts.

Sardou has declared that he is giving the finishing touches to the libretto for Giordano's new opera, "La Festa del Nilo." The action takes place during Napoleon's expedition in Egypt. For Leoncavallo also Sardou has prepared a libretto, revising a former work of his. It will be called "Le prime armi di Figaro."

A very important discovery has been made in the Ambrosian Library. We have had here, as almost everyone who has studied art or ever visited Milan knows, for over two centuries a celebrated portrait, supposed to represent Ludovic il Moro, Duke of Milan, and attributed to the Luini school. But lately, on careful examination, it was found that on the lower part of the picture some adroit person had laid a cover or crust over the canvas, which, when removed, revealed an inscription and some bars of music, with the words: "Cantus Amoris." This, then, is the portrait of a musician, probably that of Franchini Gaffurio, director of the Capella of the Duomo. The picture is now declared by experts and that genial artist, Luca Beltrami, to be the work of Leonardo da Vinci, and painted about 1483. Another curious fact about it is that it is the only existing male portrait by the immortal Leonardo.

The Salon Perosi, formerly the Church of Santa Maria della Pace, will be reopened again, having been acquired by a Roman congregation, who will dedicate it again for what it was originally intended, the giving only of the oratorios of the Abbé Perosi.

The Teatro della Commenda, the Milanese open air summer theatre, is going to be transformed into a closed and heated one. It will be opened during February, and will present the operas "Norma," "La Favorita," "Lucia" and "Barbiere." This will make it, with the Teatro Lirico and the Verdi Theatre, the fifth house in Milan where grand opera is given.

If Tuesday night found us at the Dal Verme in the sunny, passionate South, we were transported last night at La Scala to the cold and mystic North on the banks of the Neva in Tschaikowsky's "Dama di Picche." The great Russian composer's opera cannot be said to have been either a success or a fiasco on this first representation, due partly to the fact that the work was not understood musically and also to the deficiency of the vocal execution, which did not come up to the traditions of our best theatre, where nothing less than perfection is expected. The orchestra, on the contrary, was superb, and under the direction of Mugnone simply surpassed itself. I prefer to speak of this opera again at some length on a second hearing.

A. M. E.

**Samaroff in Baltimore and Washington.**

Of all the younger pianists now playing in this country none has had more triumphs than Madame Samaroff. Everywhere this extraordinary artist has been received with enthusiasm. Audiences and critics have united in applauding her splendid talents. Criticisms from Baltimore and Washington follow on Madame Samaroff's playing in those cities with the Philadelphia Orchestra:

But Madame Samaroff's rendition was never surpassed in Baltimore. The orchestra gave her most excellent support, leaving her to play with the freedom of a soloist, and yet following closely her every note. The work fit in well after the great, solemn masterwork.

Baltimore lovers of music will always be thankful for such programs as that last evening, especially when so very ably rendered.—Baltimore American, January 31, 1906.

Olga Samaroff, the pianist, played admirably and with power. So great was the applause aroused by her playing of the Liszt concerto that she received a half dozen calls. To see the leader of an orchestra step over to shake hands with his soloist and to hear the orchestra applaud until the soloist was compelled to bow her thanks to her fellow artists, is unusual, but Madame Samaroff scored this triumph twice.—Baltimore Sun, January 31, 1906.

Madame Samaroff's playing was heartily received. Beethoven's symphony, No. 5, in C minor, is well known to the Washington concert goer. The "War Horse" of Liszt requires great strength, almost unsparing in its demands upon the pianist. Madame Samaroff surmounted the difficulties with a success not often heard. Her presence is gracious and winning, with no assumption of "manner." To repeated outbursts of applause she smilingly declined the encores so greatly desired.—Washington Post, January 31, 1906.

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So often a person hears of an ovation, and so rarely sees a real one, that it served as an object lesson in lexicography. Nobody could question the genuineness of this one. It was Miss Harris' American debut as pianist and composer. She had been playing in concert "on the other side," and her songs had been sung in different parts of the world, but for her real, formal debut, the event last evening was it. She was heard by one of the most fashionable, appreciative and discriminating audiences ever gathered at Macauley's, and that is saying a good deal. There were numerous long haired men and serious minded women there, too. These were the "true lovers." All had something to admire in Miss Harris' virile style of playing, her sure and splendid technic, her ease of execution. Her concerto, played with accompaniment by the Damrosch orchestra, is in three movements, and the score is intricate and brilliant. The last movement is the best in its invention and its treatment. Its character is a mingling of the fanciful, spirited and grotesque, and she has filled it with color. There is more coherency to it, and in this it gains over the earlier portions. It won the pronounced favor of the hearers.—Louisville Times.

As a pianiste she easily demonstrates that she has attained that degree of virtuosity which entitles her to a high place in the ranks of the great pianists. She is of the calibre that will attract favorable attention from the most critical; her technic is superb, and her playing throughout shows that she is possessed of a wealth of temperament and talent, as well as thorough musicianship.

Her concerto is destined to meet with public favor. It is written in an authoritative style in G minor, consisting of three movements. The first is dramatic, the second more subdued, with a dramatic, impassioned intermezzo, and the third a brilliant allegro. In the first movement, which opens with piano and full orchestra, there follows a theme written in a broad style, which is introduced by the piano alone.

Later that theme is played by all the 'cellos, with a running accompaniment for the piano. The second theme, in D major, is introduced by the piano without orchestra accompaniment, and is quiet and dignified in style. The cadenza is in G major, and in it there is considerable play on the previous themes.

The second movement has an introduction of thirty-two bars by the strings, alternating with the French horns. Then the piano gives the theme, quiet and melodic in style, in E flat major. The intermezzo is in C minor. The first melody returning later, played by all the strings, with running accompaniment for the piano.

The third movement begins with the dramatic short theme, played double octaves by the piano, and repeated by the full orchestra. The second theme of this movement is bright and in G major, and alternates between the wood instruments and the piano. The cadenza, using the third theme of this movement, is in E minor and very plaintive in style. This theme is used again for the close of the concerto, being played by the brasses to a brilliant accompaniment for the piano.—Louisville Herald.

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ing March, April and May.

DIRECTION  
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Both the character of the audience and the sincere and spontaneous success of the concert were due in great measure to the presence of Miss Zudie Harris, not as a local celebrity, but as a distinguished artist, introducing an original work which will rank with the best literature of its kind, and putting into its rendition the poetry and individuality that mark its composition.

Miss Harris, who was given a great ovation, played her concerto with increasing beauty throughout the four movements. Compared to the dry pyrotechnics with which many eminent pianists and composers have stuffed piano concertos, the refreshing melody, freedom and vigor of Miss Harris' concerto should give it a place apart in its class. Piano and orchestra are employed, whether separate or in ensemble, with the sole aim of producing a musical composition and not a test of digital dexterity. The orchestration is as rich, original and refined as the piano passages are original and poetic. There is substance and there is exquisite decoration. Miss Harris has produced a composition which not only exhibits the length and breadth of pianism, but will stand as a work of beauty.—Louisville Post.

Not a seat in the house was there but was preempted. The gallery took on unwonted proportions of dignity and prestige, with no difference in the accustomed enthusiasm; the balcony was a sea of eager, animated faces, reaching back until silhouetted in shadowy design against the furthest wall, while downstairs the picture was one of social brilliance, a picture made of nature's bright colors and deft lines.

Miss Harris' appearance was the best and paramount feature of the evening. It was also the signal of immediate conquest, the index to achievement of which she may well be proud. Her piano concerto had been played before the critical, capricious and exacting hearers of the Parisian music world, and had there gained substantial recognition and won highest tribute for the composer. But it was in her native city, in her own home land, that Miss Harris gave her composition its première. It was the testimonial of worth that was accorded her by that audience of the French capital; it was a tribute just as high and as sincere from those as capable of knowing vouchsafed her last evening, but with the cheers of commendation that rang throughout the house, there was a message carried to her over the footlights, expressive of the pride and satisfaction of her own people at this achievement, which marks her as the real composer as well as the artist performer.

This concerto of her own composition is written in G minor, is in three movements, and is of the modern romantic school. There is a prelude for piano and orchestra, brief and brilliant, and then the piano alone furnishes the first dramatic theme. The second theme is also a piano solo, and is in a more subdued vein. This second theme is introduced by the violoncellos, the other instruments, wind and brass, taking it up. The second movement marks a change of key and is in the nature of an intermezzo. The third movement notes a rapid change of colors—the brilliant and picturesque, the dramatic, the plaintive and the delicate. There is a subdued and exquisite cadenza, and the finale of the concerto is the development by the brasses of the melody of the cadenza, with effective piano accompaniment.—Louisville Courier-Journal.

## BROOKLYN.

BROOKLYN, February 3, 1906.

Felix Weingartner will make his debut before a Brooklyn audience Thursday evening, February 8, at the Baptist Temple. As previously told in these columns, Mr. Weingartner will conduct the New York Symphony Orchestra in a Bach, Beethoven, Mendelssohn and Wagner program. The numbers to be played will be as follows:

Overture to <i>Fingal's Cave</i> .....	Mendelssohn
Symphony, No. 5.....	Beethoven
Concerto, in E, for Violin and Orchestra.....	Bach
Preludé to <i>Die Meistersinger</i> .....	Wagner
Prelude to <i>Lohengrin</i> .....	Wagner
Overture, <i>Tannhäuser</i> .....	Wagner



Thursday evening, March 1, is the date set for the next visit of the New York Symphony Orchestra. That night Walter Damrosch will be the conductor and Josef the soloist. The music department of the Brooklyn Institute will decide on the program next week.



Owing to the illness of Alwin Schroeder, the concert by the Kneisel Quartet, announced for last Thursday evening, was indefinitely postponed.



Katherine Jaggi, the talented young pianist, who resides in Brooklyn, played at a concert given at the Spruce Street Church, Philadelphia, January 30. Miss Jaggi is to assist N. E. Wier, violinist, at a concert this month. Her program numbers will be from the works of Chopin, Schubert, Tausig, Moszkowski, and she will also play a composition of her own.



The Brooklyn Apollo Club will be the guest of the Brooklyn Arion at a "commers" in Arion Hall, Thursday evening, February 8.



On February 5, 1906, at the Baptist Temple, Third avenue and Schermerhorn street, Brooklyn, the Arion Singing Society, of Brooklyn, Arthur Claassen, conductor, will give a concert under the auspices of the Brooklyn Society for Relief and Defense of the Jews.



Rose O'Brien, contralto, and Howard Bennett, violinist, were the assisting soloists at the last concert by the Amateur Musical Club, given at the Heights Casino. Harry Rowe Shelley was the musical director.



The Chaminade Club will have a concert at the Pough Mansion Tuesday evening, February 20, for the benefit of the Trained Christian Helpers. The club will have the assistance of Jeanette Louise Manning, pianist, and the following members will be heard in solos: Emilie Burger, Louise Henrickson, Agnes Moore and Mrs. G. Griffin Welsh.



Berta Grosse-Thomason gave her first pupils' recital at her piano school, 359 Degraw street, on Mozart's birthday.

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Saturday, January 27. The following program was presented:

Gondoliers .....	Reinhold
A May Morning .....	Louise Ruxton.
Cymbals and Castagnettes .....	H. H. Huss
Meditation .....	Gertrude Osborn.
Venetian Boat Song .....	Schmoll
Berceuse .....	Edith Roney.
Nocturne .....	Katherine Wurster.
Ich Liebe Dich .....	Chaminade
Romanze, F sharp .....	Marcelle Guérin.
Novelette, E major .....	Grieg
Delbrück	Natalie Stanton
Chopin	Gladys Best.



The Tonkünstler Society will meet Wednesday night, February 7, at the Imperial. Members and guests will listen to the following program:

Sonata, in B minor, for Violin.....Geminiani

Piano accompaniment from figured bass, by A. Simonetti.

Mr. and Mrs. Henry Klingenfeld.

Aria, from *Il re Pastore*, for Soprano, with Violin Obligato and Piano Accompaniment .....

W. A. Mozart

(Adapted for concert, by J. Lauterbach.)

Maud Banton.

Carl Venth, Violin, Accompanied by Alexander Rihm.

Suite, for Violin and Piano, op. 99.....Scharwenka

Carl Venth and Alexander Rihm.

The Manhattan meeting of the society will be held Monday evening, February 19, at Assembly Hall.

## Rider-Kelsey in Oratorio.

By this time it is a fact widely known that Corinne Rider-Kelsey distinguished herself at the Christmas concerts of the New York Oratorio Society at Carnegie Hall. At both the afternoon and evening performances of "The Messiah," conducted by Frank Damrosch, Mrs. Kelsey sang Handel's immortal arias in a manner that won for her high praise from the critics. The criticisms follow:

Beautiful in contrast in this respect was the singing of the soprano solo by Mrs. Rider-Kelsey, a young singer with a fine voice, fine art and still finer musical instinct. Her manner was in all things reposeful, her phrasing exemplary and the management of her breath masterly. A welcome addition she is to the steadily decreasing ranks of oratorio singers.—New York Tribune.

Madame Rider-Kelsey, the soprano, displayed a flexible voice of fresh quality.—New York Herald.

Mrs. Rider-Kelsey, who is a new fixture in the musical field of New York, revealed a voice of great clearness and beauty of tone.—Globe and Commercial Advertiser.

Among the four soloists, Mrs. Corinne Rider-Kelsey gave best satisfaction to the audience. Her voice is particularly well adapted to that class of work, and her unaffected, pleasing style of expression seemed the one conspicuous feature of the production.—Telegram.

Corinne Rider-Kelsey's clear and flexible soprano has excellent possibilities and already challenges admiration.—New York Evening Mail.

Mrs. Rider-Kelsey is a new figure to New York concert halls, but showed qualifications that should give her opportunities to be heard again. Her voice is clear and flexible, and she uses it with intelligence and musical feeling. She sang the recitations and arias that fell to her lot with skill and fine taste.—New York Times.

Corinne Rider-Kelsey and George Hamlin carried off the honors. Mrs. Rider-Kelsey revealed a soprano of beautiful quality—pure, rich and vibrant. Her work yesterday was exceedingly commendable.—New York Press.

## OMAHA.

OMAHA, February 1, 1906.

Conspicuous among a number of comic opera productions and the "Ben-Hur" production, with its orchestra, largely augmented locally, the visit of Walter Damrosch with his orchestra, looms high on the horizon. As your correspondent sat in the large Auditorium, for it is a large one indeed, not merely from the provincial town standpoint—he could not help looking back to the days when the lamented Theodore Thomas used to come here and make annual visits. How can the effective results of Mr. Thomas' itinerant ministry be estimated at this day? We have seen his audiences grow more and more appreciative as season followed season; and now Damrosch is doing the "provinces" in much the same way. For many years Mr. Thomas sowed where there seemed but little prospect of either financial or artistic harvest, and yet he lived to see his name exalted and his labors honored. Every season now we look forward to a concert of orchestral music and those who sit in pleasant places under the glow of the best orchestral combinations all the time have no idea whatsoever of how much the annual visit of a large, well balanced orchestra means to us.



It is emphatically gratifying to be able to truthfully record the fact that while no local organization was working for, or backing the proposition, though there were no guarantees, Mr. Damrosch on his merit alone and the record of his previous work, drew a very large house, comparatively speaking, and an audience which made many of the musical missionaries hereabouts look over the house with smiles of satisfaction and a light of hope in their eyes, as though the watchman upon the mountain tops had cried, "The night is departing."



The visit of Francis Rogers in song recital was an interesting event, and one which drew a good audience to the Lyric, being the third concert of the Chase series. Mr. Rogers' program was interestingly made up. He gave us several novelties. Mr. Rogers shows eminent good sense in giving songs by American singers a decent place on the program, and, incidentally, it may be said that the gentleman showed nice discrimination and artistic judgment in the selections which he made from that everlasting volume of the stocks of the American publisher.



Mr. Borglum, formerly president of the Concert Promoters, tells me that he is negotiating anent another recital here by David Bispham. Mr. Bispham has already been here this season with the Shakespeare Song Cycle quartet.



Omaha is certainly gaining in orchestral lines. With four theatres going full blast, and social affairs galore, there is work for the wielder of the harp, the sackbut, the psaltery and the instruments of strings. I see by the announcement cards in the shop windows that at a musicians' ball, to be held in the near future, there will be an orchestra of 200 musicians.



W. L. Thickstun, who left the organship of the First Congregational Church, in this city, to take a position in Chicago, has returned and is playing at the Hanscom Park M. E. Church.

THOMAS J. KELLY.

## BOY'S TERRIBLE ECZEMA

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Pinned Down—Miraculous

Cure by Cuticura

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"We finally thought nothing could help, and I had made up my mind to send my wife with the child to Europe, hoping that the sea air might cure him, otherwise he was to be put under good medical care there. But, Lord be blessed, matters came differently, and we soon saw a miracle. A friend of ours spoke about Cuticura. We made a trial with Cuticura Soap, Ointment and Resolvent, and within ten days or two weeks we noticed a decided improvement. Just as quickly as the sickness had appeared it also began to disappear, and within ten weeks the child was absolutely well, and his skin was smooth and white as never before. F. Hohrath, President of the C. L. Hohrath Company, Manufacturers of Silk Ribbons, 4 to 20 Rink Alley, South Bethlehem, Pa. June 5, 1905."

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**JAN VAN OORDT, VIOLIN VIRTUOSO.**

Holland has given the world many illustrious musicians. Among the most successful vocalists and instrumentalists of the day are many Dutch artists. One of the world's greatest orchestras is the Amsterdam Orchestra, and its leader, Wilhelm Mengelberg, is considered one of the best conductors of our times.

Unquestionably one of the greatest violinists, if not the greatest, that Holland has so far produced is Jan van Oordt. A native of The Hague, his name is well known in America by reason of his activities as a concert performer and teacher during his several years' residence in Chicago. Like many other European musicians, however, Van Oordt felt himself drawn back to the old country, and returned to build up a name on the Continent. Since last fall he has been located in Brussels, where he is professor in the Royal Conservatory, and next to César Thomson, the leading violin instructor of that great institution. Besides his own numerous pupils, Van Oordt has charge of Thomson's advanced class of sixteen, and superintends their efforts whenever Thomson is away on his tours.

As a teacher Van Oordt has long made a name for himself. In his pedagogic work he is conscientious and untiring, and he takes a personal interest in every pupil who shows talent and earnest endeavor. Moreover, as a concert performer Van Oordt takes high rank. He has many qualities that remind one of his great teacher, César Thomson, whose most distinguished disciple he is. He has complete mastery of the technic of his instrument in all its various forms, his left hand working with that extraordinary facility, perfection, certainty and brilliance that has made the Thomson school of virtuosity so famous; he has a remarkable command of the bow, and he is a legitimate, healthy musician. Small of stature and most modest of appearance, there is nothing in Van Oordt's presence to suggest his abilities, and yet his genuine powers are such that in his native Holland, in Belgium, in America, and quite recently in Germany, he has won well deserved laurels as a soloist. On December 20 he made his first appearance in Berlin, and the following press notices of that event, written by some of the leading critics of Germany, will be found of interest:

The Brussels violinist, J. W. L. van Oordt, concertized in the Singakademie with pronounced success. Among other things, his program included concertos in D minor by Bruch and D major by Paganini, and in both of these numbers he displayed a big technical facility which rose to summits of astounding surety, when he played rapid passages up and down. The artist also has an elegant style of bowing, and a tone which, although not large, is very sympathetic. His style of playing reminds one very much of César Thomson, and it met with an exceedingly warm reception from the audience, which was composed largely of musical connoisseurs.—Dr. Paul Ertel, in the Berlin *Lokal-Anzeiger*, December 21, 1905.

At the same time J. W. L. van Oordt, professor in the Royal Conservatory at Brussels, gave a violin concert in the Singakademie. Among other things he played the Paganini concerto, the Ernst Hungarian airs, the Thomson passacaglia and the Sinding "Legende." Van Oordt is a violinist of fine qualities. His good taste was shown in his magnificent performance of the Sinding "Legende." If he played less virtuoso music he would no doubt make a still better impression.—Berlin *Vossische Zeitung*, December 22, 1905.

J. W. L. van Oordt, the Brussels violinist, gave a successful concert in the Singakademie. Among other things he played the Paganini concerto, the Ernst Hungarian airs, the Thomson passacaglia and the Sinding "Legende." Van Oordt is a violinist of fine qualities. His good taste was shown in his magnificent performance of the Sinding "Legende." If he played less virtuoso music he would no doubt make a still better impression.—Berlin *Vossische Zeitung*, December 23, 1905.

On the same evening J. W. L. van Oordt was heard at the Singakademie in concertos by Bruch and Paganini. He has a remarkable technic, and though not a very warm player, his virtuosity called forth prolonged applause. His best performance was in the Handel-Thomson passacaglia, a piece of technical fireworks.—Berlin *Volkszeitung*, December 24, 1905.

Another violinist new to Berlin, Prof. van Oordt, of Brussels, made a fine name for himself, especially through his grand passage technic.—*Berlin Die Wahrheit*, December 23, 1905.

In writing of Van Oordt's Berlin success, the Berlin correspondent of the *Amsterdam Telegraaf* speaks of him as follows:

"Last night our countryman, Jan van Oordt, professor at the Royal Conservatory of Brussels, scored a very great success in Berlin by his extraordinarily beautiful and finished playing—and this at a time when we have such a superfluity of masters in violin playing.

"Van Oordt's tone is as soft as velvet, broad, strong, of great feeling and unflinching purity, his technic astounding, perplexing. This extraordinary technic was displayed best in the "Hungarian Airs" of H. W. Ernst, as well as in the D major Paganini concerto, and the Handel passacaglia, as arranged by Thomson. After the first movement of the Bruch D minor concerto, the public at once recognized



JAN VAN OORDT.

the young professor to be the master, and showed their recognition through enthusiastic applause—a thing which seldom happens to a total stranger in Berlin. Soon after excellent artist will be known to a wider extent, and one can expect him to be classed as one of the greatest masters of violin playing."

**Ruegger-Nichols Tour.**

Elsa Ruegger, cellist, and Marie Nichols, violinist, will make a joint tour of the Far South and the Pacific Coast under the direction of Loudon G. Charlton.

**Kelley Cole Going to Ontario.**

Kelley Cole, tenor, will give a recital in Hamilton, Ont., on the evening of February 22. Mr. Cole is having a successful season under the direction of Loudon G. Charlton.

**Francis Rogers in Rochester.**

Francis Rogers will give a recital at the Rochester Club, Rochester, N. Y., on the evening of February 9.

**PITTSBURG.**

6414 HOWE STREET,  
PITTSBURG, Pa., January 26, 1906.

The most interesting musical event of the week to Pittsburgers was the rendition of Gaston Borch's new overture, "Genoveva," by the Pittsburg Orchestra at the three hundred and nineteenth reception of the Art Society, on Tuesday evening, January 23, at Carnegie Music Hall. Mr. Borch conducted his overture in person, and it was a splendid triumph for him, both as a composer and conductor. The composition has beautiful themes, contains some remarkable climaxes, and is well orchestrated. Mr. Borch conducted with precision and firmness that gave evidence of his experience gained while conducting in various European cities. At the completion of the overture he received an ovation.

The other orchestral numbers on the program, with Emil Paur as conductor, have been given at the regular concerts of the orchestra this season. Genevieve Wheat, contralto, was the assisting soloist, and sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," and a group of solos. She was accompanied at the piano by M. Bernthalier. Miss Wheat has a voice of pleasing quality, especially in the lower register, and the aria was heard to good advantage.

A musicale was given at the home of Mrs. G. E. Crone, of Ripley street, in honor of Mrs. Max Franklin, of San Francisco, on Monday, January 20. The program was given by Dan T. Beddoe, tenor; Charlotte Wagner, contralto; Martha Graf, pianist; Theodore Rentz, violinist, and Carl Bernthalier, accompanist.

Emma Porter Makinson and the Mendelssohn Trio gave the program at the Tuesday Musical Club, held in the ballroom of the Hotel Schenley, Tuesday, January 23. The trio played the D minor trio by Arensky and a suite, op. 83, by Voisdesse. Mrs. Makinson gave the first presentation in Pittsburg of the song cycle, "Fair Jessie," by Von Fielitz. Mrs. Makinson is an artist, and her numbers are always enjoyable.

On Tuesday evening, January 30, the Mozart Club will have the third of its series of concerts at Carnegie Music Hall. Elgar's "Dream of Gerontius" will be repeated, owing to its successful production last year. Some portions of the second part will be omitted to make room for Elgar's choral ballad, "The Banner of St. George," which has never had a hearing in Pittsburg. The soloists will be Christine Miller, contralto; Nicholas Douty, tenor, and Julian Walker, baritone. The accompaniments will be played by the Pittsburg Orchestra, with J. P. McCullom as conductor.

Harry W. Stratton gave his second free organ recital at the East Liberty Presbyterian Church, Tuesday, January 23.

Gertrude Clarke, soprano, has been engaged to sing at a concert in Bellevue, February 2. She has also been engaged for one of the summer festival performances at Ocean Grove.

Jessie MacLachlan, the noted Scotch singer, will give a concert at Allegheny Carnegie Music Hall, Monday evening, January 29.

Two interesting recitals were given by the pupils of William H. Oetting, at his studio last Tuesday afternoon and evening. Those who participated in the afternoon were Stella and Edna Kirsh, Ruth and Clara Grusinski, Mary Wiedley, Anna Ward and Raymond Dierker. In the evening a program of classic and modern piano composi-

tions was given by Cora Battenfelder, Vera Forsyth, Edith Griff, Mabel Flinn and Edgar Palmer.

There was a large attendance at the regular free organ recital given at Carnegie Music Hall, Sunday, January 21. An excellent program was ably rendered by Edward J. Napier, a talented local organist.

The Irish Ladies' Choir, of Dublin, Ireland, gave two concerts at Carnegie Hall, Wednesday, January 24.

Thursday evening, January 25, witnessed the second of the series of popular concerts given by the Pittsburgh Orchestra at Carnegie Music Hall. Christine Miller, contralto, and Wenzel Jiskra, double bass, were the soloists.

There was a very gratifying attendance, and Mr. Paur and his orchestra received well merited applause. Liszt's "Les Preludes" was given in good style, and some fine climaxes were attained in the number. Christine Miller, Pittsburgh's popular contralto, sang an aria from Saint-Saëns' "Samson and Delilah," and a group of songs by Hahn, Henschel and Sieveking. Her beautiful voice was heard to great advantage throughout her numbers. It was a satisfaction to listen to a song sung in English and be able to understand every word. Miss Miller is not merely a singer, but is also an artist, as her interpretation shows.

Last year Mr. Jiskra's playing of the double bass was a revelation of the possibilities of that instrument, and it created quite a sensation. This time he gave two numbers, a romanze, by Oswald Schwabe, and an allegro, by Joseph Geissel, and incidentally added to his laurels as a virtuoso on this particular instrument.

The tenth evening and afternoon orchestra concerts given by the Pittsburgh Orchestra (Emil Paur, conductor), at Carnegie Music Hall, January 19 and 20, were a great success for the orchestra, as well as for Marie Hall, violinist, who was the soloist. Beethoven's eighth symphony and Strauss' tone poem, "Death and Transfiguration" were the principal orchestral works given.

Miss Hall's appearance was a continuation of the wonderful success she has had in all other cities where she has appeared. She gave the Bruch concerto No. 1 in G minor for violin and orchestra, and a group of solos by Ph. E. Bach, Couperin, Mozart, Saint-Saëns and Novacek.

E. L. W.

#### Gerardy's Western Trip.

Gerardy played at Boston, Baltimore, and the Metropolitan Opera House last week, and he leaves today for the West. He is booked for three orchestral recitals with Marteau at Carnegie Hall.

The National Arts Club will have a concert tonight at the clubhouse, on West Thirty-fourth street. The artists who will unite in the program are Mr. and Mrs. Samuel Richards Gaines, Alice Putnam and a trio of stringed instrument players.

PITTSBURG, Pa., February 2, 1906.  
A recital was given by the pupils of the Von Kunits School of Music and Art, Wednesday evening, January 31. Among those who took part were Mrs. Luigi von Kunits, Mrs. Pluma Hervey, Mrs. Saylor, Miss Hervey, Hilda Willoughby, Mary Wilderman, Miss Hoffman, Hilda Reiber, Vera Barstow, Ruth Barstow, Fred Lissfelt, F. Weinstein and Herman Ruhoff.

The Pittsburgh Sorosis Club gave a musical tea at the Hotel Schenley, Wednesday afternoon, January 31. The program was given by Christine Miller, contralto; Jessie Yuille, soprano; Mr. Cowperthwaite, basso; Mr. Morrow, pianist, and Carl Carothers, reader.

Edward J. Napier has been engaged to give the inaugural recital on the new organ in the Congregational Church, February 6.

The last of Mr. and Mrs. James Stephens Martins' musicales will be given on the afternoon of February 3, when three new singers and a numbers of unusual songs will be heard.

Dr. J. Lewis Browne, of Atlanta, Ga., gave two interesting organ recitals at Carnegie Music Hall on January 27 and 28. He was heard to excellent advantage in the following well selected programs, January 27:  
Sonata, No. 4, in A minor, op. 98.....J. G. Rheinberger  
Meditation Priere, op. 90, No. 11.....Guilmant  
Scherzo Symphonique.....J. L. Browne  
Love Song, op. 7, No. 4.....Giuseppe Ferrata  
Fantaisie, in G major.....Bach  
Chant Pastorale.....Dubois  
Prelude.....Chaminade  
Extemporization.....  
Concert Fantasia, in F minor.....Arthur Bird  
JANUARY 28.  
Sonata, in G, op. 28.....Elgar  
Andante, from Orchestral Suite (paraphrased).....Arthur Bird  
Gondolier, op. 25, No. 2 (Transcription).....Nevin  
Canzone Amorosa, op. 25, No. 3 (Transcription).....Nevin  
Prelude, in G major.....Bach  
Fugue, in C minor.....Bach  
Hymnus.....Von Fielitz  
Intermezzo, from La Corsicanna (Transcription).....J. L. Browne  
Extemporization.....  
Prelude.....Dethier

E. N. Bilbie, one of Pittsburgh's foremost violin teachers, will give a recital at the Gleim School, Negley and Howe streets, on February 22.

The second performance in Pittsburgh of Elgar's "Dream of Gerontius" was given by the Mozart Club, J. P. McCullom conductor, on Tuesday evening, January 30, with Christine Miller, contralto; Nicholas Douty, tenor, and Julian Walker, bass, as soloists. A number of cuts, causing some confusion, were made in the work to allow time for Elgar's "Banner of St. George" to be given. The same

finish and musicianly quality that is found in all of Miss Miller's work was revealed in her solos. Mr. Douty added to his laurels won here last year in the same part. Mr. Walker gave a very dignified and intelligent rendition of his solos. As usual, the Pittsburgh Orchestra was engaged to assist the club.

The eleventh set of home concerts given by the Pittsburgh Orchestra, January 26 and 27 at Carnegie Music Hall, proved to be among the best of the season. The program opened with Schumann's "Manfred" overture, the aria of the "Queen of Night," from "The Magic Flute," was brilliantly sung by Bessie Abbott. The succeeding number, the first movement of Tchaikowsky's concerto in D minor, for violin and orchestra, played by Leo Altman, second concertmeister of the orchestra, was a revelation to the audience, as up to this time he was practically unknown here as a soloist. The ovation which followed this number demanded an encore.

The second half of the program opened with Brahms' "Serenade" in D major, this being its first performance at these concerts. The reading was in Mr. Paur's inimitable style. Miss Abbott's beautiful voice gave much pleasure in the songs she sang with the piano accompaniment. These included the Cradle Song by Tchaikowsky, and Bizet's "Vieille Chanson."

Siegfried's "Forge Song," from "Siegfried," brought to a close the most successful Peoples' concert of the season.

Ernest François Jores, organist of the Third Presbyterian Church, Pittsburgh, gave the inaugural recital at Carnegie Music Hall, Duquesne, Pa., Tuesday evening, January 30. His brilliant program included concert overture in C minor, by Hollins; the finale from Dethier's "Christmas," "Allegro Appassionata," by Guilmant, and "Coronation March," from "The Prophet." Mr. Jores also played a "Spring Song" of his own composition, dedicated to E. Napier. It received quite an ovation and he was compelled to repeat it. That the recital was highly successful was proven by the fact that yesterday Mr. Jores received the appointment of city organist of Duquesne. He has played recitals throughout Pennsylvania and Ohio, and judging from the press notices he has always given satisfaction and pleasure. Before coming to this country Mr. Jores was for eight years organist at the Cathedral at Cologne, and for three years at the Frieden Kirche in Aix-la-Chapelle. He is also a composer, having written a number of works for voice, piano and organ.

John R. Roberts, baritone, sang at the recital. His first number, "Gloria," by Buzzi-Pecchia, won so much applause that he was compelled to respond with an encore. In the second part he sang two lighter numbers by Bendix and Nevin.

The Apollo Club, under Rinehart Mayer's direction, gave a concert in Carnegie Music Hall Thursday evening, February 1. They were assisted by the Pittsburgh Orchestra, Emil Paur, conductor.

E. L. W.

## RAFAEL JOSEFFY.

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**ARTHUR RUBINSTEIN'S VERSATILITY.**

Arthur Rubinstein, the young Polish pianist, who is now making his first tour of the country, seems to have little difficulty in holding the interest of the public, aside from his wonderful feats on the piano. A few weeks ago when he arrived on the steamship *Touraine* the captain of the boat reported the roughest voyage in his career and the passengers were half the time on the verge of panic.



ARTHUR RUBINSTEIN.

Young Rubinstein, the captain reported, was the coolest person aboard and when terror was spreading among the timid during a raging sea, the young virtuoso coolly had himself strapped to the chair at the piano and played steadily for twenty hours. Many of the passengers believed the Polish pianist possessed supernatural powers, as the waves subsided. Be that as it may, everyone aboard the ship was thankful that there was a Rubinstein aboard, and many of the women kissed and hugged the virtuoso when he left the boat in New York harbor.

When Mr. Rubinstein held an informal reception after his third concert in New York he overheard a handsome young woman whispering to another, "My, but I'd like to kiss him," believing the pianist could not understand English. "You shall have that pleasure," he replied in perfect English, as he tipped the young woman's chin and carried out her wish.

Those who have been to Rubinstein's concerts have noted the long strides the pianist makes in walking to the piano.

His manager was chatting with him about this a few days ago while returning to Buffalo from Niagara Falls, when the train was at a standstill 6 miles out of Buffalo, owing to a wreck, and only an hour before the concert. The pianist offered to walk to Buffalo "just for fun," and a few minutes later two men were seen hurriedly walking toward town, but the manager was not there at the finish, preferring to wait by the roadside for the next electric car. Rubinstein, from a walk, now started on a run and arrived at the theatre ahead of schedule time, feeling, he declared, in better humor to play than ever. As the Buffalo audience was enraptured over his playing, Rubinstein will hereafter take a sprint before each concert.

**C. Virgil Gordon's Pupils Play.**

A highly interesting and in many respects an extraordinary program was played at the regular weekly recital of the Virgil Piano School pupils on Thursday last. C. Virgil Gordon's work was well represented, as five of his advanced pupils had important places on the program.

It is seldom that one hears such advanced and at the same time really artistic and brilliant playing from such young pupils. In fact, their performance was such as might be expected from much more experienced and mature public performers rather than from pupils whose ages range from thirteen to eighteen years.

These pupils of Mr. Gordon were:

Laura Race, whose playing of the Haydn F minor variations was worthy of an artist; Jennie Quinn, who played two difficult Chopin etudes in a finished manner; Adele Katz, playing barcarolle, by Mildenberg, and a Brahms Hungarian dance splendidly; Hattie May Pitts, performing Leschetizky's chromatic waltz with good effect, and Alma Hollrock, playing Schumann's F sharp major "Rousseau" with much feeling and an excellence of touch.

Besides his private pupils, Mr. Gordon is conducting a number of classes in sight playing and harmony, which are most important and distinctive branches of this progressive school.

**Abbie May Helmer Plays.**

Abbie May Helmer, a star pupil of that excellent Toronto piano pedagogue, W. O. Forsyth, recently returned to Canada after giving a most successful recital at Bechstein Hall, Berlin. Miss Helmer was induced to show her townspeople "how she did it," and the following notices of her Toronto concert, at St. George's Hall, tell the story:

Miss Helmer again proved herself what she always was, an interpreter of pure and exquisite individuality, while her means of expression are greatly broadened by practice, observation and experience. Her growth in power was observable by all those who have followed her career closely. \* \* \* Her program was calculated to display Miss Helmer's unique instinct for the nuances of melody and warmth of temperament, as well as her vast technical equipment. Her playing with the left hand in the most thunderous passages of one of Chopin's most aggressively national and military polonaises was little short of glorious. The mellow thunders she achieved, without a suspicion of pounding, were a sheer delight. But beauty of touch, remarkable as it is on all the octaves of the piano, is not her chief gift. Rather is this to be found in the sweet and wooing character of her phrasing. She is essentially a poet in conception, and poetic thought predominates in all her interpretations. This was particularly exemplified in her rendering of Wagner-Liszt "Liebestod" and the Schubert-Liszt "Ave Maria." Now, the average pianist attacking either of these numbers treats it as primarily an opportunity for the display of execution. Not so with Miss Helmer. In each case the poetic or emotional idea was paramount and the ornaments dovetailed in as richly colored augmentations of the main theme. Indeed, a more satisfying or luminous interpretation of the thrillingly beautiful "Liebestod" it has seldom been the privilege of the writer to hear. The same poetic quality shone in Miss Helmer's rendering of Liszt's reveries, "God's Benediction in Solitude," and of the charming "Evening Song" of her much to be praised master, W. O. Forsyth. In several other numbers, notably an octave intermezzo by Leschetizky, she displayed the amazing flexibility of her hands and wrists, as well as the firmness and certainty of her touch. Altogether she is a possession for Toronto to take pride in—Toronto Mail and Empire.

Miss Helmer revealed an appreciable gain in volume and nobility of tone, the sonority, always musical, she evoked from her instrument being remarkable in the intense moods of her music, while,



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on the other hand, she showed no loss of her delicacy of touch nor poetry of treatment where these distinctive merits were required. In her opening number, "Benediction de Dieu dans le Solitude," these charming characteristics of her playing were very apparent. The initial melody was delivered with almost vocal significance and expression against the waving figure of the accompaniment, while the climax which occurs about the middle of the composition was worked up with splendid power. Her cantabile was very charming in its sustained beauty and clarity of tone. The Chopin scherzo, op. 31, which followed, was conspicuous for its brilliancy of execution, while the Wagner-Liæst "Liebestod" from "Tristan and Isolde" was given a most impressive rendering, the offspring of musical appreciation and technical efficiency. \* \* \* Miss Helmer gave, in addition, two studies, a prelude and a polonaise by Chopin, and the Liszt "Venezia e Napoli," which afforded in the rendering convincing proof of considerable versatility.—*Toronto Globe*.

### VIENNA NOTES.

VIENNA, January 25, 1906.

Vienna had two great pianists this month, Moriz Rosenthal and Leopold Godowsky. Both have fabulous technic. Rosenthal's concert with orchestra took place January 8, in the Music Hall, which was sold out six weeks before the concert. Rosenthal is the greatest drawing card of any pianist who plays here. His poetical rendering of the Chopin E minor concerto and Liszt E flat major concerto will not be easily forgotten by those who heard him. He achieved the greatest success of any pianist since Liszt and Rubinstein played within the walls of this famous hall, where nearly all our greatest musicians have been heard.

Mischa Elman is no more a prodigy, but a finished artist, a wonder of the wonders and a master comme il faut. His concert in the Music Hall, January 4, was a great success.

As to Godowsky's playing here on January 17, it was little less than astonishing. He is a master pianist and a master musician, and set the audience wild with his wonderful deeds. The hall was packed, and Godowsky's triumph was complete, overpowering.

The Mozart festival in Vienna was a great success. At the three concerts which the Concert Society (under Ferdinand Löwy) gave in Music Hall, January 15, 16 and 17, every seat was sold. The artists who participated were: Tilly Koenen, Helen Haegermann, Ferruccio Busoni, Hugo Dechert, Ettore Gandolfi, Gustave Exner, Prof. Carl Halir, Adolf Müller, Leo Slezak, Prof. George Volker, Wiener Singakademie, Schubertbund and the orchestra of the Vienna Concert Society. Truly an imposing list.

The Bläserkammermusik-Vereinigung—what a name!—gave its third concert in Ehrbar Hall, January 15, and Selma Kurz, of the Royal Opera, assisted. She needs no criticism, for she stands above it. Ary von Leeuwen, who distinguished himself in the Saint-Saëns "Tarantella," written for flute, clarinet and piano, is undoubtedly one of the greatest living flute virtuosos.

DE H.

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fession today. She is known, like Fräulein Aus der Ohe, as a serious artist, an interpreter, not a gymnast. The fire of Carreño, the frenzy of Zeisler, have never yet outshone these younger musical women in the eyes of sober folk. Maud Powell is the Sembrich of the violin. If she wound up a regular musical art program last week with Wieniawski's waltz caprice and Paganini's 'Witches' Dance,' it was not to show she could do the tricks like Kubelik and Marie Hall—she can, though—but rather for the very good reason that those composers have a place in history.

"Paganini 'treats the violin with supreme daring,' as Liszt the piano and Berlioz the orchestra. Not Paganini but Corelli was the first great violinist. From Corelli's 'Variations Séries' to Dvorák's 'Humoresque.' Miss Powell hitched her fiddle strings to a series of masterpieces which to music lovers and students are meat and drink, not to say cigars and repartee. From a Bach allegro to a Richard Strauss sonata, the music was played for music's

sake. There was a new romance of H. H. Huss, and there were such practical jokes as a scherzo by Germany's new Max Reger and three little Indian songs of a Thunder God, a Spirit and an 'Ichibuzhi,' harmonized by Arthur Farwell. The violinist made the antique Corelli seem the most alive."

### Augusta Cottlow Successful.

Appended are criticisms of Augusta Cottlow, the pianist: There are several characteristics of Miss Cottlow's playing which recall Mr. Busoni, especially that feature which was developed in her first number, the adaptation of the stop playing of an organ to the piano, which few pianists ever acquire. This was noticeable throughout her playing.

Miss Cottlow has excellent technic and admirable expression, and she has the ability to meet the demands of the compositions with unusual evenness and quality of tone production. The first number, by Bach, was decidedly well played, and her interpretation of Liszt's "Mephisto-Walzer" was capital. Chopin's grand valse in A flat major was also cleverly executed and she responded to an encore with MacDowell's dainty composition, "To a Water Lily."

At the conclusion of her Liszt number an encore was demanded and she gave "Waldestrausen," another selection by the same composer, which was a fitting finale to an admirable evening's entertainment.—*Pawtucket Evening Times*, November 17, 1905.

Augusta Cottlow, distinguished among American pianists, and who has earned the fame that has thoroughly come to her, reappeared in a concert in High School Hall last evening. Finish was the keynote of her playing throughout, and brilliancy dominated her performance in the main. She is undoubtedly a great pianist. Capable is Miss Cottlow of electric climaxes that stir the blood of musicians, while the caressing pianissimo passages are as an open book to her. There is not the least diminution in her vigor and strength, and in everything that she attempts there is invariably the forgetfulness of self that denotes the true artist. The audience was most responsive to her moods, and showered her with applause after each group. Miss Cottlow opened her program with the Bach chaconne, as arranged for the piano by Busoni, which was splendidly interpreted by the pianist, as was the Beethoven sonata in D major, op. 28, that followed, the daintiness of the scherzo being captivating. Brahms' romanzas and Mendelssohn's scherzo, a caprice, were equally lovely, while the numbers by Chopin, master of composers for the piano, were also brilliantly done.—*Springfield, Mass., News*, November 28, 1905.

### Shotwell-Piper's Press Notices.

Madame Shotwell-Piper's recent press notices will be read with interest:

In the Shakespeare Song Cycle, Mrs. Shotwell-Piper, who also sang her last season with the Thomas Orchestra, was the soprano. She has a fine dramatic soprano voice. It is a double pleasure to hear her sing, because she has a beautiful face, with all the pliancy of a French woman, she has the repose characteristic of all American women, especially the delightful ease and grace of one raised in the South.—*Chicago American*.

All of Madame Piper's songs were rendered with exquisite feeling and artistic finish. She sings with perfect ease and her voice is of rare sweet and flexibility. Her personality is one of the most attractive of any singer ever heard here.—*Parkersburg Journal*.

Parkersburg lovers of music grew enthusiastic upon Madame Piper's appearance. Her stage presence, her manner of expression, her beauty, her superbly rich and well cultivated voice will all be borne in mind by those who heard her, as long as music and song live to interest.—*Parkersburg, W. Va., Dispatch*.

From her first number to the last, her audience sat spellbound with her beautiful and artistic singing. Her voice is all that critics and her press notes concede it to be. It is of marvelous and beautiful quality, with an exceptionally wide range, and every tone is as pure and silvery as a bell. Her interpretation and enunciation are perfect, and in every one of her songs, she seemed to adapt herself to the sentiment of the words, and sang with great ease.—*Parkersburg, W. Va., Sentinel*.

**BOSTON.**

HOTEL NOTTINGHAM, COPELY SQUARE,  
BOSTON, Mass., February 4, 1906.

The musical atmosphere of Boston has been permeated with a generous flavor of melody during the past week, and judging from the list of advance notices covering future events for the next few weeks, we have promises of a most active February in musical circles.

**Marie Hall's Success.**

One of the most brilliant achievements ever scored by a soloist in Boston fell to Marie Hall, the young English violinist, at her appearances with the Boston Symphony Orchestra on Friday afternoon and Saturday evening of last week. It was a triumph for the young violinist, and it has enhanced local interest materially in Miss Hall and her playing. She received an ovation in Symphony Hall that exceeded the receptions usually accorded Boston Symphony Orchestra soloists. Miss Hall played the Mendelssohn violin concerto. Next Saturday afternoon, February 10, Miss Hall will give her second Boston solo recital at Jordan Hall, and judging by the interest apparent, she will play to a large audience. So great was her success with the Boston Symphony Orchestra that many are anticipating with pleasure her concert next Saturday afternoon.

**Marteau and Gerardy.**

Boston had the pleasure of hearing Henri Marteau, violinist, for the first time during his present American visit. This distinguished musician arrived at New York on the Kaser Wilhelm Tuesday evening and arrived in Boston Wednesday morning on the midnight express from the metropolis. On Wednesday morning at 11 o'clock Mr. Marteau and Jean Gerardy, the noted cellist, assisted by M. Gollner, pianist, gave a program at the Hotel Somerset, in Back Bay, Boston. The musicale was given by a prominent society woman of Boston to the members of both the MacDowell and Thursday Morning clubs. The program was as follows:

Trio, B flat major, op. 97.....	Beethoven
M. Marteau, M. Gerardy and M. Gollner.	
Suite for Violoncello.....	Boccherini
La Follia, Serious Variations (for violin).....	Corelli
M. Marteau.	
Aria.....	Bach
Abendlied.....	Schumann
Berceuse.....	Schubert
Papillon.....	Popper
Two Hungarian Dances.....	Brahms
Adagio Pathétique.....	Godard
Farfalla.....	Sauret
M. Marteau.	

**"Pipe of Desire."**

Social and musical patrons turned out in goodly numbers last Wednesday evening to witness the first production on any stage of the "Pipe of Desire," a romantic grand opera in one act, music by Frederick S. Converse and libretto by George E. Barton, both of Boston. The cast was made up as follows:

Iolan, a Peasant.....	George Deane
Naoia, his Betrothed.....	Bertha Cushing Child
The Old-One, Keeper of the Pipe.....	Stephen Townsend
First Sylph.....	Alice Bates Rice
First Undine.....	Mabel Stanaway
First Salamander.....	Richard Tobin
First Gnome.....	Ralph Osborne

The chorus was made up of students from the opera school of the New England Conservatory of Music, and the orchestra of fifty was drawn entirely from the Boston Symphony Orchestra. Thus the instrumental part of the opera was beautifully created. Wallace Goodrich, organist of Trinity Church, proved himself a capable and satisfactory conductor. It may be truthfully said that Mr. Goodrich evinced marked generalship by his leading. Mr. Converse has employed leading motives of a symbolic character. There are five principal motives, which supply the

major thematic material of the opera—the motive of spring, which occurs repeatedly when the chorus of elves (sylphs, undines, salamanders and gnomes) are on the stage; a motive of man's self sufficiency, sung at first in the distance by Iolan to the words of "If a knight were I with a sword of steel" (the first phrase of this is used as a flippant rejoinder to the serious respect for laws manifested by the Old-One, keeper of the Pipe). The Old-One's motive, which in an intensified form suggests the relentlessness of fate; the Naoia theme, which first appears after Iolan sings "Tomorrow Naoia shall I wed," and later is subject to much free development; the motive of the Pipe, which appears in various guises, and finally suggests the "Song of Autumn."

There is a short prelude based mainly on the motive of the Pipe, with reference also to the intensified form of the Old-One's motive typifying fate. The situations in the text which receive the most extended musical treatment are the chorus of elves after the curtain rises; the call of "The Dance," taken up by one group after another of the chorus, the song of the Pipe, played by the Old-One, leading to an extensively developed dance accompanied by the chorus of elves; the scene where Iolan plays "The strain which rises now within my soul," in which the theme given out by the bassett-horn, suggesting his vision, rises almost to the importance of a leading motive, and its development leads to a great emotional and musical climax; the entrance of Naoia, her meeting and ecstatic duet, followed by the tragic and poignant scene of her death; the chorus behind the scenes commenting on Iolan's sorrow after the manner of the chorus in Greek drama; the "Song of Autumn," played by the bassett-horn, bringing the fulfillment of the curse of the Pipe; there is a sorrowful reminiscence of the theme of man's self sufficiency, and after a sudden orchestral outburst Iolan dies amid suggestions of the motive of fate, while the chorus sings a short epilogue. In speaking of the music, which after all is the main point for consideration for THE MUSICAL COURIER readers, the various themes are well treated and Mr. Converse certainly displays much ability as a composer of serious opera. At times the music seems to drag somewhat, but then when the peculiar style of the opera is taken into consideration, it is in conformity with the text. The opera consumes about an hour and one-half's time. Mrs. Child is gifted with a superb contralto voice, but she only had occasional opportunities in the "Pipe of Desire" to demonstrate her rich tones. As the Old-One, keeper of the Pipe, Stephen Townsend scored heavily with his rich and convincing baritone voice. Mr. Townsend is one of the most artistic singers we have in the East and it is too bad that he is not heard more in public. On the whole, the performance was a meritorious production, and the composer, as well as all those who took part, deserve much credit. The opera was repeated Friday evening, and on both occasions composer and assisting artists were tendered a noisy ovation at the conclusion of the performance.

**Heinrich Gebhard.**

Heinrich Gebhard, pianist, will play the "Mountain Symphony," by d'Indy, with the Boston Symphony Orchestra next Friday afternoon and Saturday evening, February 9 and 10. Mr. Gebhard will also play this work with the Boston Symphony Orchestra on its regular tour, beginning next week. On February 12 Mr. Gebhard will play at the Hotel Somerset, Boston, in the first concert of the season at that hostelry, under the direction of Miss Terry. His numbers on this occasion will be chosen from Chopin, Liszt and Debussy.

**Boston Symphony Orchestra.**

The fourteenth rehearsal and concert of the Boston Symphony Orchestra was given at Symphony Hall on Friday afternoon and Saturday evening, and the program was as follows:

Overture to Goethe's Egmont, op. 84..... Beethoven  
Concerto in A minor, for piano and orchestra, op. 54..... Schumann  
Symphony in C sharp minor, No. 5 (first time here)..... Mahler  
I.—Dead March. With measured step. Like a funeral train.  
C sharp minor. Suddenly faster, passionately, wildly.  
A tempo.

II.—Stormily restless. With utmost vehemence. A minor.  
III.—Scherzo. With force, but not too fast. D major.  
IV.—Adagietto. Very slow. F major.

V.—Rondo-Finale: Allegro. D. major.  
Harold Bauer was the soloist, and this noted pianist was joyfully welcomed by his Boston admirers, who are legion. The Boston Symphony Orchestra gave the fourth Cambridge concert of the season in Sanders Theatre (Harvard College) on Thursday evening, and the soloist was Clara Klobberg, violinist. The novelty of the program lay in the fact that it contained two symphonies—a Mozart and a Chausson. Mr. Gericke's selection met the enthusiastic approval of a large audience and the numbers were as follows:

Symphony in G minor (Kloepfel, 550)..... Mozart  
Concerto for Violin, in A minor..... Bach  
Symphony in B flat major, op. 20..... Ernest Chausson

(First time at these concerts.)

Miss Klobberg, the soloist, possesses a facile technic.

**"The Holy City."**

Gaul's "Holy City" was presented at the Eliot Church, Newton, last Sunday afternoon, by the choir, consisting of a solo quartet and a chorus of thirty-five voices, under the direction of Everett Truette, organist and choir master. The soloists were: Frances Dunton Wood, soprano; Adelaida Griggs, contralto; John E. Daniels, tenor, and Percy Fenton Hunt, bass. The organ work of Mr. Truette was most effective, especially in the prologue, introduction, intermezzo and postlude. Mr. Truette manipulates the auxiliary organ at the rear of the church with artistic taste, and the harp stop of the echo instrument is very unique and suggestive of a harp. Speaking of Mr. Truette is reminiscent of the fact that two of his talented pupils have been heard in organ recitals of late, Joseph K. Dustin having played at the Independent Christian Church, Gloucester, Mass., on Wednesday evening, January 24, and Arthur H. Tozer at Red Men's Hall, Ipswich, Mass., on Wednesday evening, January 31. Mr. Dustin played numbers by Bach, Hollins, Grison, Topfer, Durand and Guilmant, and Mr. Tozer executed selections by Beethoven, Moszkowski, Grieg, Chopin, Pabst, Scherbatcheff and Schütt.



**Alvah Glover Salmon.**

Alvah Glover Salmon, who is making a decided success with his piano recitals and lectures, devoted to Russian music exclusively, shows the following recent press notices relative to his interesting and novel work:

One of the most delightful concerts ever given in Lynchburg. The audience was captivated, and it felt that the artist had forgotten himself in the portrayal of the theme he loved. His beautiful technic, his masterly skill and his delicacy of touch were all subservient to the one object.—Lynchburg, Va., Daily News.

Last Wednesday evening the students of Brenau Conservatory enjoyed a lecture recital of Russian music given by A. G. Salmon, of Boston. Mr. Salmon is an authority on modern Russian music, having studied with noted living Slavonic composers. His playing revealed beauty of tone, clarity of execution, fine feeling and thorough musicianship.—Gainesville, Ga., Eagle.

The lecture recital of Russian music given by A. G. Salmon, of Boston, at Converse College on Monday night, was very unique and interesting to the musical people of Spartanburg, including, as it did, many works of the "new Russian school" of music, of which Mr. Salmon stands in the front rank as an interpreter. While Mr. Salmon has won distinction as a composer and teacher, he is evidently a concert player; he has a facile technic, his interpretations are refined, musical and devoid of sensationalism or the slightest trace of sentimentality. The St. Petersburg News says of him: "His playing, while unusually brilliant, is always thoroughly artistic."—Spartanburg, S. C., Herald.

His selections were rendered with marked power and becoming artistry.—Westfield, Mass., Times and News Letter.

His success was admirable.—Atlanta, Ga., Constitution.

Of the artistic excellence of his performance there can be not the slightest doubt. He plays with the assured touch of experience and temperament, appealing to the higher sensibilities of his listeners.

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ers with the beauty of his tonal coloring and the perfection of his technic.—Bangor, Me., News.

His audience was most agreeably surprised to find themselves listening to a performer whose touch and technic carried them back to the days of Thalberg.—Clinton, Mass., Daily Item.

**Chickering Chamber Concert.**

The fourteenth Sunday Chamber Concert of the Chickering & Sons series was given this afternoon, at Chickering Hall, under the direction of H. G. Tucker, and the entire program was played by Harold Bauer. Mr. Bauer was the recipient of a hearty reception from an audience that taxed the hall considerably beyond the standing room limit. Mr. Bauer gave his customary intelligent and masterly performance. His program was as follows:

Sonata, op. 53.....	Beethoven
Faschingaschwank, op. 26.....	Sciummann
Gavotte.....	Gluck-Brahms
Rhapsodie, in B minor.....	Brahms
Etude, in D flat major.....	Liszt
Ballade, in G minor.....	Chopin
Impromptu, in A flat major.....	Schubert
Etude, en forme de Valse.....	Saint-Saëns

The writer had a very interesting chat with Mr. Bauer one day during the week, and the noted pianist expressed satisfaction over this season in America, and stated that his recent Southern tour was a very successful tournee. Mr. Bauer arrived from the South last Wednesday evening. Today's Chickering appearance made the third consecutive day for Mr. Bauer in Boston, he having appeared Friday and Saturday with the Boston Symphony Orchestra.

**Mme. Szumowska.**

One of the most agreeable piano recitals given in Boston for some time past was that of Madame Szumowska-Adamowski at Steinert Hall last Monday afternoon. The program follows:

Sonata, No. 9, A major.....	Mozart
Le Coucou.....	Daquin
La Poule.....	Rameau
Gavotte Variee.....	Rameau
Barcarolle.....	Chopin
Preludes, op. 28, No. 21 and No. 19.....	Chopin
Mazourkas, op. 17, No. 4, and op. 33, No. 2.....	Chopin
Ballade, G minor.....	Chopin
Cracovienne.....	Paderewski
Toccata.....	Sgambati
Second Rhapsody.....	Liszt

**Boston Items.**

The Boston Symphony Quartet will give the fourth concert of the season at Jordan Hall tomorrow (Monday) evening. The assisting artists will be Carl Stasny, pianist, and A. Maquarre, flutist.

The third series of Sunday afternoon Chickering chamber concerts will begin next Sunday afternoon at Chickering Hall, and the attraction will be the Kneisel Quartet.

The Cecilia Society, conducted by B. J. Lang, will give the second concert of the thirtieth season at Symphony Hall on Tuesday evening next. The soloists will be Susan Strong and Rose O'Brien. Miss Strong has not been heard in Boston since her appearance here three years ago with the Maurice Grau Metropolitan Opera Company, and her engagement by the Cecilia Society means one of the musical events of the season.

L. H. Mudgett, manager of Symphony Hall, reports much advance interest in the concert to be given by Madame Calvé Saturday afternoon, February 24.

Edith Castle, contralto, was the soloist at the Lowell Orchestral Club concert last Sunday. Her solos were by Saint-Saëns, Tschaikowsky, Holmès, Vidal and Jensen.

Mrs. James J. Bennett, Clara Adams and Leslie Kyle have been engaged as soloists in the cantata, "The Queen of the Sea," by Hummel, to be presented by the Orpheus Club, of Tasse, under the direction of Henry M. Dunham.

Leslie Kyle has been engaged for a recital of songs before the Baptist Association at the Park Street Church, Boston, tomorrow (Monday) evening, February 5. Miss Kyle is soloist at the Church of St. John, Newtonville, and is in frequent demand for extra services in churches, where her sympathetic work is well known and highly appreciated.

Clara Adams, of Dorchester, has been selected as soloist at the Universalist Convention, to be held in Tremont Temple during April.

Clara Munger is entertaining a large and interesting vocal class in her studio this winter. This noted vocal instructor has every reason to feel a pride in the work of her advanced pupils.

HERBERT I. BENNETT.

**The Guilmant Organ School.**

At the Guilmant Organ School a series of lectures on "Boy Choir Training" will be started tomorrow (Thursday) by Clement R. Gale, and a students' recital will occur in the afternoon. The midwinter reunion of the alumni will be held in March and a public recital will be given in the First Presbyterian Church, at which several members of the alumni will play.

The soloists engaged to illustrate Mr. Carl's lecture on "The Creation" next week, Thursday, February 15, at 4 o'clock, are Effie Stewart, soprano; John Young, tenor, and Edwin Wilson, baritone. Cards of invitation may be obtained at the school, 34 West Twelfth street.

**Weingartner Reception Musica.**

Carl Hein and August Fraemcke has issued invitations to a reception musica, to be tendered Felix Weingartner, College Hall, 128 and 130 East Fifty-eighth street, Friday evening, February 9.

**"Measure of a Man."**

That the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School are serious workers is demonstrated bi-monthly by the very excellent performances. The fifth matinee of this, the twenty-second season, took place Thursday last at the Empire Theatre, and the play given was entitled "The Measure of a Man," by Cora Maynard. The play deals with modern industrial matters, the scene laid at a country place on the Hudson at the present time.

Florence Huntington as the virtuous daughter was without doubt the star of the performance. She distinguished herself by making the character strong and at the same time sweetly ingratiating. The role of the hoydenish youngster was well placed in the hands of Lillian Newman. To Edward G. Longman belongs the entire credit for the fine dramatic effect reached in the scene between the lovers, in the third act. Hevlyn Dirck Benson did his best work of this season as the unscrupulous multi-millionaire. Norris Laub gave a creditable impersonation of the faithless wife, and George K. Rolands is also deserving of special mention. Others in the cast were: Forrest Orr, Catharine Outhwaite, Suzanne Rowe, William T. Lewis, J. Homer Hunt, Frederick C. Patterson, Frank Lusk, John Lee Buckley, Walter Ladd and Archie Rosamond.

As the curtain fell following the third act there were numerous calls from the audience for the author. To these cries the modest author, Cora Maynard, finally responded.

**Many Engagements for Marteau.**

Marteau arrived in New York ten days ago, and in that time he has played in Boston, Norwich, Conn.; Montreal, Que.; Ottawa and Utica. He plays in Philadelphia the end of this week and at the Liederkranz concert next Sunday night; then he goes West. On his return he will play at the Metropolitan Opera House, on February 18, and afterward with the Philharmonic Society, the Musical Art Society, the Boston Symphony Orchestra, and three concerts with Gerardy, the New York Symphony Orchestra assisting. These will be recitals for violin and 'cello, with the orchestral accompaniment.

**Carl Going South.**

William C. Carl will go South the first week in March for a tour of organ concerts, and will extend the trip as far as Atlanta, where he will play a subscription concert. Mr. Carl opened a new organ in Binghamton, N. Y., Monday evening of this week, assisted by Edwin Wilson, baritone. In addition to the Southern trip Carl will soon go West to give recitals and lectures.

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## ARENS' PUPILS IN COMIC OPERA.

Two more Arens pupils have recently been added to the long list of successful comic opera singers.

The first of these is Mayme Botty, who now assumes the role of Papinta in H. W. Savage's "Yankee Consul," first created by her sister, Rose J. Botty. Wherever the company appears Miss Botty's delightful singing and acting is favorably commented upon. The following is a clipping from the *St. Paul Dispatch*:

But the Papinta is again a beauteous Botty—not Rose, but Mae, who, presumably, is Rose's sister. Miss Mae, lusciously brunette, perfumes the performance with a zest of merry girlhood. She sings "nicely," as Boston puts it, so that in "The Mosquito and the Midge" she becomes a glittering insect, which New Orleans might welcome.

The other pupil is Helen Marvin, the prima donna of the new opera, "Princess Beggar," by Alfred G. Robyn, which had its initial performance at Troy a few days ago. The *Buffalo Evening News* says of her:

The best voice among the women is that of Helen Marvin, whose beautiful soprano tones are heard to advantage in several songs and choruses. She has fine dramatic talent also. Her work brings the musical comedy as near to grand opera as possible. Miss Marvin has a beautiful, rich soprano voice, has a fine stage appearance and a very pronounced dramatic talent. The opera will soon be produced on Broadway.

Another Arens pupil, Mme. Jewell, is now a principal of the vocal department at Brenau College, Gainesville, Ga. She gave a recital last month at the opera house in Columbus, Ga., with pronounced success.

An Arens pupil in the Far West, Mrs. I. Harding Brodie, of Portland, Ore., recently gave a recital in that city which not only confirmed but enhanced her former artistic records. Mrs. Brodie has recently removed from Oregon City to Portland, owing to the vast increase of her professional work in that city.

Asa Howard Geeding, Mr. Arens' latest baritone, is meeting with constantly increased success wherever he appears in all his work, both as teacher and singer. His singing at the December People's Symphony concerts, at Cooper Union, Grand Central Palace and Carnegie Hall, brought him well deserved prominence as a fine interpreter of Schumann and Schubert songs.

## Anna Miller Wood in Concert.

The concert success of Anna Miller Wood, the Boston mezzo-contralto, has been of so marked a nature this winter as to clearly manifest her artistic and popular vocal ability. Miss Wood appeared with splendid success as soloist with the Boston Symphony Orchestra at Providence, R. I., on Thursday evening, January 6, and the Providence papers had the following to say of her part of the program:

The vocal soloist was Anna Miller Wood, of Boston, whose fine voice and consummate art as a singer are not unfamiliar in Providence, although this was her first appearance here with the orchestra. Her voice is ample in power and range, of rich quality, and her singing is always truly artistic. She was in fine voice and was recalled with much enthusiasm after each of her two appearances.—*Journal*.

The vocal soloist was Anna Wood Miller, contralto, of Boston. Of her work praise cannot be expressed in too strong terms. Her vocalism was most admirable. She sang with power, effect, and an artistic perception that bespoke thoroughgoing efficiency. Rarely has

a singer so satisfied a critical symphony assemblage in this city. This was not her initial appearance in Infantry Hall, for a season or two ago found her there, one of the most acceptable artists who had filled that auditorium with golden melody.—*Telegram*.

Miss Wood sang at the vesper service in the Franklin Street Church, at Manchester, N. H., on Sunday afternoon, December 31, and the following notice relative to her art appeared in the *Daily Mirror* and *America* of that city: "The largest congregation which has assembled this season for the vesper services at the Franklin Street Church greeted the appearance of Anna Miller Wood, contralto, of Boston, last evening. While it was not, strictly speaking, the first appearance of Miss Wood before an audience in this city, she having assisted at a recital given here some years ago, there were few present who had heard her before, but so favorable an impression did she make in her selections, which were all too few, that she will be most welcome when she comes to us again. Miss Wood is a contralto of note, singing at the present time in one of the leading church choirs of Boston, also being heard in concert work this season with the Boston Symphony Orchestra. Her voice is of splendid range, made up of tones full, pure and perfectly controlled. Her selections last evening were "Ring Out Wild Bells," by Gounod: "The Better Land," by Cowen, and "Not Ashamed of Christ," by Danks."

Miss Wood is now in the West, where she is filling some important engagements, among them being a song recital before the Fortnightly Club, of Cleveland, Ohio, which event transpired January 30. Her program comprised traditional airs, songs by Strauss, Bungert, Franz, Rachmaninoff, Tchaikovsky, Margaret Lang, Charles Fonteyn, Manney, Whelpley, &c. She appeared with the Chicago Symphony Orchestra Monday evening, February 5. Miss Wood will make a tour of the Pacific Coast during October and November next, and it is a foregone conclusion that her success will be pronounced in that section, as this noted mezzo-contralto is a native of San Francisco, where her friends and admirers are legion.

## Schumann Heink Inspires Passengers.

Mme. Schumann Heink was the star at the musicale aboard the Amerika on the last trip over to Hamburg. One enthusiast thus describes how the famous contralto affected the passengers by her singing: "That wonderful woman and artist, by the grace of God, moved us all to tears with Gounod's 'Ave Maria' and Tchaikovsky's beautiful 'Nur Wer Die Sehnsucht'; her sympathetic, indescribably luscious and lovely voice sang its way straight to the hearts, nay, into the very souls of all on board. We rose en masse, without uttering a sound, to embrace the dear woman whose noble art had so inspired and transformed us for the time being as to feel in that moment 'one step nearer heaven.'

## Lillian Pray Engaged by Claassen.

Arthur Claassen, the director of the Liederkranz Society of New York, has engaged Mrs. Lillian Pray, the soprano, for the next concert of the society, which takes place Sunday evening, February 11.

## BERTHA DOERHOFER'S NEW SONG.

Bertha Doerhoefer is the author of the words and music of the song "A Dream." The song is of comparatively simple harmonic structure, yet, because of an appealing melody (especially on the second page, not presented here), very effective when sung with feeling. It is such a song as Percy Hemus, Heinrich Meyn, Clifford Wiley, Frank Hemstreet, Albert Janpolski, or Francis Fischer Powers, among the men singers, would sing well. Here is the first page, followed by the text in full:

Dedicated to Miss Belle Applegate.  
(From Dr. Carl Theile, Berlin, Germany.)

A Dream.  
*EIN TRAUM.*

Words and Music by BERTHA DOERHOFER

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## A DREAM.

Ah! 'Tis but a dream, I sigh if it were true,  
Happiness I would glean, Love, just with you.  
Alas, it is too late! Such is not for me,  
It is only my fate, just to think of thee!

The song is for medium voice, ranging from low B flat to high F, and on the second page on the words "It is too late," reaches a fine climax, followed by most pathetic music on the words "Just to think of thee."

If there is any criticism of the song it is that it is too brief. It was Mendelssohn who said "Short work, short interest." It is, therefore, suggested that the author-composer write another verse. There is a text in German also, by J. A. Homan, of Cincinnati, well made and nicely fitting the music.

Miss Doerhoefer, who is not long out of her teens, studied the piano at the College of Music, Cincinnati, and with Cornelius Overstreet, of Louisville. She studies vocal music with Pauline Bredelle, of Louisville.

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Thursday, 8—Columbus, Ga., evening, Springer Opera House.  
Friday, 9—Montgomery, Ala., matinee, Bijou Theatre.  
Friday, 9—Selma, Ala., evening, Academy of Music.  
Saturday, 10—Starkville, Miss., matinee, A. and M. College.  
Saturday, 10—Columbus, Miss., evening, College Auditorium.  
Sunday, 11—New Orleans, La., matinee and evening, Tulane Theatre.  
Monday, 12—Natchez, Miss., evening, Baker-Grand Theatre.  
Tuesday, 13—Jackson, Miss., matinee, Century Theatre.  
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## ISABELLE BOUTON'S SINGING.

Attached are some recent comments on Isabelle Bouton's art:

The emotional climax of the concert was in the *vorspiel* and "Liebestod" from Wagner's "Tristan and Isolde," the solo part which was taken by Madame Bouton. This singer has been here before, but her power of interpretation of one of the greatest and most tragic passages in all the Wagner music dramas came as a surprise. It was an ambitious task, one that made almost inevitable a drawing of comparisons with the very greatest singers of Wagner's music—with Madame Nordica, for example, and with Madame Gadski, who was last heard here in this tremendous scene. That Madame Bouton was able to make such comparisons harmless was in once a justification and a triumph. She will be heard again in the Verdi "Requiem" this evening, and her success yesterday will cause much to be expected of her.—*Springfield Republican*, May 12, 1905.

Madame Bouton carried off the honors of the evening. She has a rich, melodious mezzo soprano voice, full of warm color, with splendid range, style and enunciation. She has the temperament for this style of music.—*Washington Post*, May 1, 1905.

Madame Bouton, whose Metropolitan Opera Company triumphs have come since she last sang for the Albany Festival, was received with great eclat and made good all heraldings of her progress in art with a superb introductory, the aria from Goldmark's "Queen of Sheba," and the prelude and "Liebestod" from "Tristan and Isolde," one of the greatest treats of the entire festival. Her mezzo soprano is of such range, richness and robustness as fits her for the most dramatic work and both selections were well chosen to illustrate her capacities.—*Albany Argus*, May 10, 1905.

Madame Bouton has a mezzo soprano voice of most beautiful timbre, and a range of notes that presents no break in their even perfection. While a singer of dramatic intensity, her delivery is at all times distinguished by the most charming repression. The aria from Wagner's "Rienzi" was sung with the most adequate intelligence and expression, and the emotions so masterfully portrayed by the composer and interpreted with so much poetry and art, needed no other language. Madame Bouton demonstrated emphatically that it is possible to emit a beautiful and perfect tone and distinctly articulate the words.—*Duluth (Minn.) News-Tribune*.

All were especially pleased with Madame Bouton, whose voice has a remarkable register of both low and high tones of soft and smooth quality, and she uses it with true art. Her stage appearance is very beautiful and her impersonation of Carmen was perfect. She captivated the audience with her splendid rendition of the various arias throughout the opera.—*Spartansburg Daily Herald*, May 4, 1905.

Madame Isabelle Bouton was especially brilliant in the finale.—*Boston Transcript*.

Madame Bouton's Ortrud was a superb presentation, dramatic in the best sense of the word. Her voice is mezzo soprano of great volume, fine quality and astonishing compass. A better selection for the part could not have been made, and her work was highly appreciated by the audience.—*Evening Bulletin*, Providence, R. I.

Madame Bouton, the soloist of the evening, may be credited with a distinct triumph. Her dramatic mezzo soprano was heard to great advantage in the recitative and aria from Beethoven's "Fidelio," and in her second number, comprising two songs, Proch's "Faded" and Hanscom's "Lullaby," she caused the house to rise to her, insistent upon an encore.—*St. Louis Post-Dispatch*.

After Madame Bouton, in the role of Amneris, began to sing, the soporific feeling pervading the first act vanished. The warmth of her large and mellow tones and their ringing quality in the higher register seemed to stimulate her associates, and the vocal effects secured in the subsequent scenes were more satisfying. In fact, the contralto was a tower of strength in the performance and

her share in it was its most admirable feature. Her singing was imbued with an energy and passion that gave the needful dramatic color and significance to the music of her role, and that during the final act moved the audience to enthusiastic approval of her artistic effort.—*Newark (N. J.) News*.

## Manuscript Society's Fourth Concert.

The fourth concert of the season of the Manuscript Society took place January 27 at the National Arts Club, with this program:

Sonata for Piano and Violin..... Grieg  
William H. Barber and Carl Venth.

String Quartet, No. 2..... Carl Venth  
Messrs. Venth, Walther, Wilhelms and Lee.

Songs for Soprano—

The Ideal ..... Eleanor Everest Freer  
Apparitions ..... Eleanor Everest Freer

A Vagabond Song ..... Eleanor Everest Freer  
Eleanor Marx, Johanna Hess-Burr at the piano.

String Quartet, Petite Suite, A Day's Experience of a Mother, Gustave L. Becker

Messrs. Venth, Walther, Wilhelms and Lee.

A large and fashionable audience attended, rewarding the participants with generous applause.

The sonata was well played, for Venth is an artist who plays with soul; one can see his violin is his friend. His phrasing and purity of tone were noticeable. Mr. Barber played the piano part with sympathy and artistic taste.

Venth's own string quartet undoubtedly marks his highest achievement as a composer; the *romanzes* is exquisite, especially the manner in which the violin plays the melody, the 'cello then taking it up.

Songs by Eleanor Everest Freer, sung by Madame Marx, have a style of their own, and are particularly difficult of interpretation. Madame Marx knew her score, and did them full justice, especially the "Vagabond Song." She pleased through her beautiful voice, clear enunciation and charm of manner. As encore she sang another song of Mrs. Freer's, "Incipit Vita Nova." Mrs. Hess-Burr playing most sympathetic and musically accompaniments.

Gustav L. Becker's little suite is a work of interest, each movement characteristic, picturing well the subject. "A Stroll in the Garden" and "Lullaby" were particularly applauded.

Works scheduled for performance February 24 are songs by Frances Freene; violin pieces by Dorothy Sussdorff; serenade for strings, horn and voice, Frank L. Sealy, and a quintet for piano and strings by Sinding.

## Rudolph Ganz in Chicago.

The following are notices on a recent Amateur Musical Club recital in Chicago:

Rudolph Ganz appeared for the third time within four days before a Chicago audience, on the occasion of his recital before the Amateur Musical Club in Music Hall yesterday afternoon. That portion of his program which I was able to hear revealed no previously unknown qualities in an art exceptionally complete and satisfying, just as the program itself presented chiefly works which have been played here before by Mr. Ganz.

That the large audience found them none the less satisfying was evinced by the hearty applause. They clamored insistently for a repetition of the Chopin étude in G flat, op. 10, and demanded an encore after the same composer's C sharp minor scherzo. Most interesting were the Debussy and Ravel numbers, with one exception heard here last year, and, of course, the Dante sonata, which closed the program.—*The Inter Ocean*, November 7.

Enthusiasm ran high at Rudolph Ganz's piano recital before the Amateur Music Club in Music Hall yesterday afternoon. Much has been said and written of Mr. Ganz in adulation of his versatility and his virtuosity, but he achieved certain triumphs yesterday in his playing of a taxing and diversified program which entitles him to all the homage paid by a discriminating and particular audience.

The *Liast* Dante sonata brought to a close one of the most instructive, profitable and entertaining concerts we shall number on our year's list. To observe Mr. Ganz's method and manner of playing, to learn his individual interpretations, to be within the atmosphere of such fresh, same, well balanced art is inspiring to all musical creations.

He is daring, audacious and ponderous—if need be—compassing sublimity and grandeur in his broad work. But he has all the opposites—tenderness, subtlety, grace, lightness and a certain spirituelle quality that enchants his listeners.—*The Examiner*, November 7.

## RIO'S FIFTIETH RECITAL.

Anita Rio gave her fiftieth song recital this season on January 23, in Columbus, Ohio, before one of the largest and most discriminating audiences ever gathered in that city.

Madame Rio began her farewell tour in Canada on October 12, when she sang in Halifax, Nova Scotia, under the patronage of H. R. H. Prince Louis of Battenburg. November was devoted to the larger cities of the New England States, where Madame Rio enjoys the greatest popularity. Since then she has been as far West as Colorado Springs, Col., and is now in the South filling engagements at Galveston, Houston, Tex., and other places.

Besides these song recitals Madame Rio has appeared in fourteen oratorio concerts, of which "The Messiah" performance at Chicago, Ill., on Christmas, brought her the greatest triumph, for she was immediately engaged for two other concerts in that city.

Madame Rio's bookings for the spring reach as far as May 24. A special account of these will be published later.

The following notices are of the song recital in Columbus:

Anita Rio, the distinguished soprano, gave a song recital last night in Memorial Hall, this recital being one of the artist's recitals in the Women's Music Club series. Madame Rio achieved a triumph, singing a long and well contrasted program, and several encores before one of the largest and most discriminating audiences ever gathered in this city. Madame Rio was in excellent voice, her lovely tone, individual style, unusual intelligence and authoritative interpretations winning for her unstinted admiration. Madame Rio has such gifts for dramatic singing that her friends are certain that she will rapidly rise to a high place among the opera singers of Europe, where she goes immediately after this Western tour. Her peculiar gifts are splendid repose, a flexible voice, brilliant execution, and a style that is uncommonly pleasing.—*Columbus Evening Dispatch*.

Soprano pleases big audience. Madame Rio sings under Women's Music Club's auspices. The large audience that assembled in Memorial Hall last night had the good fortune to hear an artist of extraordinary talent. Madame Anita Rio, who appeared in a song recital under the auspices of the Women's Music Club, is a soprano with a voice of much purity and evenness and finely cultivated. Her charming personality made her success more pronounced.

Among the numbers that were particularly well interpreted were Mozart's "Voi Che Sapete," and the Bach-Gounod "Ave Maria." She sang "Come Unto Him" with great earnestness and feeling.—*Ohio State Journal*.

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**Von Klenner Evening of Song.**

The annual students' musicale given by Mme. Von Klenner, in her residence studio, was this year transferred to the Chapter Room, Carnegie Hall, where the larger number of people could be accommodated. It was wise, for as it was this concert room was crowded, many people standing. Following was the program:

Duet, <i>Havanaise</i>	Misses Welker and Wade.
Chanson de la Pluie.	
Canzonetta de Concert	Haydn-Viardot
Piano Solos—	
Prelude, F major.	Chopin
Prelude, C flat minor.	Chopin
Etude, A flat.	Chopin
Grande Valse.	Chopin
	Madame Delhaize-Wickes.
Bon Jour mon Coeur	Madame Viardot
J'en Mourrai	Madame Viardot
Grands Oiseaux Blancs.	Madame Viardot
Katherine Noack-Figue.	
Trios from Cendrillon, Opera Comique.	Mrs. Standish, Miss Breen and Miss Wade.
La Marquise	Jomelli-Viardot
La Calandrina	Lillie May Welker.
Duet, Les Caveliers.	Brahms-Viardot
Quartets—	
Little Red Lark	Baier
Last Night	Kjerulff
The Vow	Bohm
Pur dicesti	Lotti
	Isabelle S. Woodruff.
Chant Hindu	Bemberg
Piano Solos—	
Gavotte	Sgambati
Etude de Concert	Martucci
	Madame Delhaize-Wickes.
My Heart is Weary, Nadeschda.	Goring Thomas
	Edna M. Bunker.
Il va Venir, La Juive	Halevy
	Hélène Stuart Wade.

Quartet, Legends	Möhring
Domani, o me felice.	Giuseppe Lillo
Duet, O for Thy Wings, Thou Dove.	Watson
	Misses Noble and Bunker.
Nachtigallen, Aria	Massé
	Lillie May Welker.
Quartets—	
Lullaby	Mozart
Kentucky Babe	
By the Von Klenner Quartet, composed of Lillie May Welker, Hélène Stuart Wade, Martha Noble, Edna May Bunker.	

Misses Welker and Wade sang the opening duet with dash, dispensing with the printed notes. This was a special feature of the evening, that all who sang did so without the notes, thus showing thorough familiarity with their music. Agnes L. Breen sang well, followed by Mme. Wickes, who played familiar pieces with brilliancy, also an encore. Mrs. Figue was prevented from singing. A pretty ensemble was the trio, Mrs. Standish, Miss Breen and Miss Wade. Miss Welker showed facility and high range, singing high D's and E's with ease, staccato, legato, any way desired. The "Hungarian Dance," sung by Misses Welker and Breen, went well. Three a capella quartets for women's voices were sung by Lillie May Welker, Hélène Stuart Wade, Martha Noble and Edna May Bunker, and sung so well that vigorous applause resulted. Isabella S. Woodruff's expressive features set off her singing, and Martha Noble sang dramatically the "Hindoo Song." Edna M. Bunker's voice is full and very low, so she sang the low F and high A flat in the "Nadeschda" aria with ease and good tone; she had to sing an encore. Miss Wade sang her solo with good style, and Mrs. Standish an Italian aria so well that she contributed Henschel's "Spring" as encore; she has a brilliant voice. The duet by Misses Noble and Bunker was warmly applauded, and Miss Welker sang the vocal fireworks of the difficult Massé "Nightingale" aria with fine flexibility. Mme. Von Klenner was at the piano.

**George C. Carrie in Opera.**

George C. Carrie, the tenor, sang in "Il Trovatore" at Joliet, Ill., as well as in Jacksonville. Opinions of two papers follow:

Geo. C. Carrie, who sang the part of Manrico, fulfilled the expectations of his hearers. He contributed a dash and spirit to the performance that bespoke thorough training. Mr. Carrie sang with a confidence that put the others at their ease. His high C in the "De quello pera" was warmly applauded. It was in the prison scene that Mr. Carrie reached his climax. The tender pathos, the unconscious appeal, the farewell to earth and Leonora, was so sweetly rendered it seemed like a voice from another world.—Joliet, Ill., Daily News.

Mr. Carrie possesses a voice such as has seldom, if ever, been heard in Jacksonville, and reminds one strongly of Brignoli in his prime. It has the true Italian quality and ring, and he uses it with absolute freedom and abandon which astonish the listener, until he proves there is still more voice in reserve. He was immediately recognized as a favorite and welcome singer after his first number, the exquisite aria from "Aida." In his following groups of songs he displayed taste in selection and fine discrimination in his production of effects. His mezzo voce was especially well sustained.—Jacksonville, Ill., Daily Journal.

**Grienauer Concert Company.**

Karl Grienauer engaged Anton Schott, the tenor, for his concert tour through the South. They left New York, January 25. The itinerary includes:

January 26—Columbia, S. C., matinee and evening.
January 27—Milledgeville, Ga.
January 30—Fitzgerald, Ga.
January 31—Savannah, Ga.
February 1—Jacksonville, Fla.
February 3—New Smyrna, Fla.
February 5—Daytona, Fla.
February 6—Orlando, Fla.
February 7—Orlando, Fla.
February 8—Kissimonee, Fla.
February 9—Beaufort, S. C.
February 12—Charleston, S. C., evening.
February 13—Charleston, S. C., matinee.

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**Bispham's Achievements.**

These are some of the things the New York press has to say of David Bispham:

Mr. Bispham disclosed himself in a new light. He had not been heard here before as a reader, and the admirable dramatic power he displayed in his recital of the long poem came as a delightful surprise to those who knew him only as a singer. That he would read with fine understanding and nice appreciation of the poetic values was expected—he recognized mastery of the art of lied interpretation prepared for that. But he succeeded in making the dramatic picture vivid before the listener, and such is his musical understanding and training, that his declamation of the text never for an instant clashed or interfered with the musical accompaniment. The task was a difficult one for him, and a fussy and tricky one for Mr. Stock and his men, but all acquitted themselves with marked

credit and furnished an exceptionally satisfactory and artistic performance of an unusual work. Earlier in the concert Mr. Bispham was heard in the "Hymnus" and the "Pilger's Morgenlied" of Strauss. He was in better voice than at any time last season, and his singing was all that any artist could accomplish or any reasonable hearer desire.—The Tribune.

In addition to his recitation of the Wildenbruch-Schillings poem, Mr. Bispham contributed two new Strauss songs, "Hymnus" and "Pilger's Morgenlied." Both are works that will be heard again with pleasure, the first on account of its lofty sentiment, the second because of its torrential emotional rush and both on account of their very real and pervading beauty. Mr. Bispham was in magnificent form and in full command of his sonorous voice, and revealed his fine interpretive art again in the dramatic fire and eloquence of his declamation.—The Daily News.

David Bispham was the soloist. He sang the "Hymnus" and "Pilger's Morgenlied" of Strauss with all the power of expression for which he is noted, giving to them a dignity seldom accorded to such works. But as a dramatic reader in the "Hexenlied" he showed in a still stronger light his consummate histrionic power. He stood before his audience the very personification of the spirit of art and held them spellbound by his marvellous portrayal of the characters in the poem.

So strong was his descriptive power that the whole scene passed like a panorama before us, and it would be difficult indeed to describe each point of excellence, but the closing words of the dying monk beginning, "Oh, maiden pure, the world was the liar," and the oblation of the prior to the kneeling brethren, "Then judge not, brothers; go pray at His shrine," were given with an expressive majesty which was the perfection of the art of dramatic expression.—The Evening Post.

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